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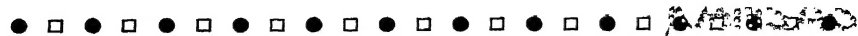












# CARTOONING FOR EVERYBODY

BY



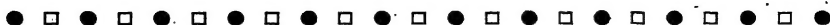
LAWRENCE



LARIAR



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## FOREWORD



How is the beginner in the field of cartooning to merchandise his wares?

The old methods and systems are almost obsolete. It was the custom, in the flowery days of early cartoon history, for an artist to start his career as an office boy on a local paper. Many great cartoonists began this way. But, sadly enough, those “good old days” are forever lost to the struggling amateur. Today, he faces new problems in marketing—and new markets to conquer.

The dream of all amateurs (and most professionals) is a comic strip of his own and a handsome royalty check in the mailbox every payday. But the syndicate road is long—and ends in a dead-end for the majority of aspiring humorists.

How, then, may the amateur learn his trade?

The young cartoonist *must turn to the magazines!* Magazine cartooning is a big business today. It's not an easy way to earn a living. But, to the ambitious free-lance it offers a showplace for his work, an appreciative public and a world of experience in cartoonery which he could not otherwise get.

Since magazine cartooning embraces most of the rules for all other types of cartoon art, I have built this book upon it. The “one line



gag", the pantomime and the "spot" drawing, once mastered, will form a valuable foundation for further cartoon art forms and prepare the student for any other comic job in the commercial field.

There aren't any short-cuts to the top. I hope, however, that this book will eliminate some of the detours.

No book of mine could ever have been complete without including the many varied techniques of my comrades in the trade. And comrades these men have shown themselves, indeed! Here, then, is my grateful thanks to: Colin Allen, Alain, Frank Beavan, Ralph Barton, Douglas Borgstedt, Henry Boltinoff, Dave Breger, Roland Coe, E. Simms Campbell, Robert Day, Courtney Dunkel, Abner Dean, D. R. Fitzpatrick, Gregory d'Alessio, Gropper, Dave Gerard, John Groth, Ned Hilton, Jimmy Hatlo, Herriman, Reamer Keller, I. Klein, Jack Kabat, Roland Kirby, Lundberg, Hy Mayer, Feg Murray, Ed. Nofziger, George Price, Larry Reynolds, Ben Roth, Sayre Ross, Adolph Schus, Sullivant, Spike, Schwerle, George Wolfe, Chic Young, Art Young.

Thanks, too, to the many friendly and cooperative editors of magazines and syndicates who have allowed me to reprint the works of these men. Reproductions from the aged issues of *Life* and *Judge* were willingly granted me by Samuel Rudner. I have been scrupulously careful in every case to contact the owner of copyrights and believe that no available permission has escaped me. If I've unwittingly offended against any unknown interests, necessary apologies and acknowledgments will gladly be made.

*THIS FUNNY BUSINESS*

What is a cartoon?

Art experts, historians and long haired intellectuals tell us very little about this simple two syllable word. Instead, they pass on reams of information, research, and analyses of another four syllabled item: the word *caricature*. By skilfully tracing the background of caricaturing, these intelligent boys have found themselves a swell definition. They will tell you that Murray says: "Caricature in art is grotesque or ludicrous representation of persons or things by exaggeration of their most characteristic feature."

Murray uttered this prosy plum in the year 1893 and the culture groups have been happy ever since. Murray's words are elastic. His definition gives the fussbudgets leeway in their everlasting struggle to separate the wheat from the chaff for the art books.

"But if Murray is right," asks the cartoonist, "just what is a cartoon?"



The somber browed sages pull their beards and snort: "A cartoon? Well now—uh—a cartoon, my son, is a caricature that didn't quite come off!"

See what I mean? Another art teacher, on the other hand (and this great brain shall be nameless) has told me: "Cartooning is the pictorial representation of ideas into rationalized, symbolical art forms." For my part this enigmatic expert can keep his definition, too. He said it and he's stuck with it.

Cartoonists, in the main, are simple souls, moved to simple expression of simple ideas. Theirs is not an abstract art—nor should the definition of their craft be shrouded in the mystical mumbo-jumbo of scientific double talk. Not in this book, at any rate!



*Spike in Life, 1896*

"MY HEART ITH IN IT, AND MY THOLE, AND LOVE, AND MY LIFE, AND MY VERY EXITHTENTH ITH IN IT!"

"HEAVENS, JOHNNY! NO WONDER IT MADE THAT LITTLE BOY TIRED!"

A cartoon? Ask any cartoonist for the meaning of the word.

"A cartoon?" he'll answer. "A cartoon's a funny picture—*any* picture that's drawn to make people laugh!"

A swell definition! (Discounting the application of the word in its relation to political cartooning.) A noble definition indeed! For, tracing the background of cartooning from the early Greek vases, Pompeian wall drawings and Gothic gargoyles to the latter day efforts of Peter Arno and Milt Gross, we find all examples of the art alike in one way. *They are all funny!* They are all attempts at making mortals chortle.



ANXIOUS FATHER: "A BOY?"



Hy Mayer in Life, 1896

THE NEWCOMER: "SOLD AGAIN! I'M A GIRL!"

Along about this paragraph, the caricaturists will rise up in a body and make angry noises in their throats. "You can't say that!" they'll shout. "Many caricatures are designed to be funny pictures. Yet, they aren't cartoons you know!"

I don't know! If a caricature is a funny caricature, its a cartoon. You can't give a funny picture a special name just because it smells a little of a "higher art feeling." On the other hand, many of the world's greatest caricatures have been drawn with a sharp edged pen, steeped in venom. Are these cartoons? In most cases these masterpieces are designed to make the reader groan, sigh, squirm, shudder, leer or collapse in a faint. For this reason such *chef d'oeuvres* may be barred

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from the realm of the cartoonist's endeavor. A cartoonist draws *only* funny pictures!

Modern cartooning began with the invention of the printing press and has been kept alive by the press ever since. Man always knew he was funny. Man has always laughed. But before the printing press all cartoonery was limited to decoration. Ancient humorists put funny pictures on vases, constructed giggling gargoyles and even painted humor on their walls. With the advent of the press, it became possible to set down a funny picture that might be circulated among other men. It was a bright idea. Comic magazines have been popular ever since.



THE NATIONS ALL DREW NEAR, AT THE CLOSE OF THE 19TH CENTURY,



AND MADE GOOD RESOLUTIONS FOR THE COMING YEAR.



J. Scheuerle, *Life*, 1901

BUT THE OPENING OF THE 20TH CENTURY IS LADEN WITH DISAPPOINTMENT.

From the invention of the printing press to the first comic magazine is a long jump. Many great men, all of them artists, filled the gap in time with their humorous commentary and developed the art until it was ready for the widespread circulation of the magazine era.

Serious students of cartooning would do well to study the works of such men as *Gillray*, *Cruikshank*, *Woodward*, *Hogarth* and all the other Englishmen of this period. These men were the forerunners of the cartooning trade. In the early nineteenth century they sold their wares to a public alive with the desire for laughter. They inked, in indelible lines, their whimsical commentaries on the whirligig of life in England. The art of photography was unknown, and it was left to these craftsmen in simple humor to bring to the public eye a type of topical cartoon illustration that would report with unerring insight the customs of the times.



LADY AUDLEY'S SECRET



NOT YET

Leech



## CARTOONING FOR EVERYBODY

Most of these great names are hidden in the dust of the British archives. Very rarely do any of them come to life in book or catalogue. Yet, there are sources for the student to investigate, and patient search will bring a rich reward.\*



*Daumier*

\* The firm of Gowans and Grey, Ltd., 5 Robert Street, Adelphi, London, has published a series of small books which may yet be for sale. Each volume contains sixty reproductions of the artists' handiwork. Included in their collections are such names as Cruikshank, Keene, Doyle, Leech and Phil May.

It is impossible to consider the background of cartooning without crossing the channel to the home of the greatest master of the art—*Honore Daumier*. Here, again, the long haired art epicures reach into the cartoonist's source file and claim the genius as their own. They find him "illustrative", a "limner of caricature without a peer", gifted with great "plastic feeling". They also acknowledge him a master painter and lithographer with a "soul full of pure color and solid forms".

Of course *Daumier* was an artist—and for my money one of the greatest. But he was also a cartoonist. He drew funny pictures. He drew them for a living, for the bread and butter money which was to keep alive his efforts at higher art.

Study *Daumier*! Here, at last, is a famous artist who can be seen in every library. Hundreds of books, crammed full of plates, have been printed about this great man. His political cartoons have survived the test of time and are being reproduced as illustrations even today.

Study, too, *Daumier's* fellow craftsmen in France. *Caran d'Ache*, the first real pantomimist, who told his droll picture stories with masterful draughtsmanship and keen insight into the hearts of men. *Gavarni*—the man who drew so much like *Daumier* and yet never approached the perfection of his master. *Forain*—the genius who makes us laugh or shudder with his facile pen.

The list of great men in the field is long and of never ending interest. It is important to know a bit of the background of the craft you intend to master.

The golden age of cartooning began almost simultaneously in England and France. The first edition of *Punch* created the free-lance cartooning business in London. In France, many small magazines of the same type had already established markets for comic drawing. The panic was on! Imitations soon sprouted all over the world and it wasn't very long before *Judge* and *Life* became this nation's symbols of wit and humor.



THE ARTIST'S STUDIO DURING THE HEAT WAVE

In the pre-war days, these two rivals reflected the major trends of American laughter. Their circulations boomed. In these great funny books, you chortled at the drawings of *Charles Dana Gibson*, *Kemble*,

*Otho Cushing, Hy Mayer, Sullivant, Fred Cooper, James Montgomery Flagg and Art Young.*

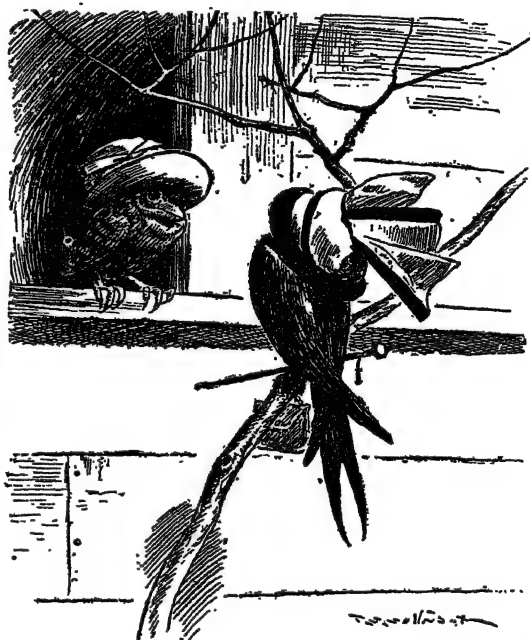
But at that time all American wit seemed but a stale imitation of the classic English forms. Drawings, for the most part, were done in the semi-illustrative techniques that were popular in the festooned pages of *Punch*. As a matter of fact, many of our great illustrators of the post-war period leaped from the pages of *Life* and *Judge*.



Ralph Barton, *Collier's*, 1913

"HELLO, CHIMMIE! WOIKEN' FOR THE  
FLORIST?"

"NAW! I'M GOIN' TO SEE ME GOIL!"



Sullivant, *Life*, 1902

Humor, in those days, lived on simple fodder. If a man could illustrate a reasonably stupid pun in a reasonably stupid way, his success as a magazine cartoonist was almost assured. The formula was simple. Art standards were never really established, although the greatest part of this era reflects a constant striving for perfection in the more illustrative types of drawing. Full page masterpieces of sentimental trash usually occupied the key pages. It isn't at all surprising that the ever-restless American public soon tired of these chromos.

They were meaningless. The age of balderdash was dying. People were weary of the same dose of sugar-coated whimsy week after week. They craved something new—something funny.



Zimmer, *Life*, 1912

THE MINUTES OF THE LAST MEETING



Art Young, *Judge*, 1902

'I SWAN! DIDN'T S'POSE MOSES WAS SUCH A BIG FELLER.'

The post-war days saw a change in both *Life* and *Judge*. A new crop of artists rose to redecorate their pages with startling improvements in the business of humor. Cartooning rapidly adjusted itself to the tempo of the jazz age. The magazines reflected a new spirit. Covers were more brilliant. Editors began to think of "newsstand appeal." *Judge* broke away from all the old formulas and began to pioneer the "special edition" idea under the direction of Norman Anthony. This was the era of John Held, Jr., R. B. Fuller, Crawford Young, Nate Collier, Tousey, Donald McKee, Rea, Farr, Trembath, Robert Patterson, Paul Reilly and Ralph Barton. (Barton became one of the greatest caricaturists of his day.)



"CANDLE-LIGHT"

*Ralph Barton, Life*

GERTRUDE LAWRENCE LEAPING FROM MR. LESLIE HOWARD TO MR. REGINALD OWEN



Sullivan, *Life*, 1914

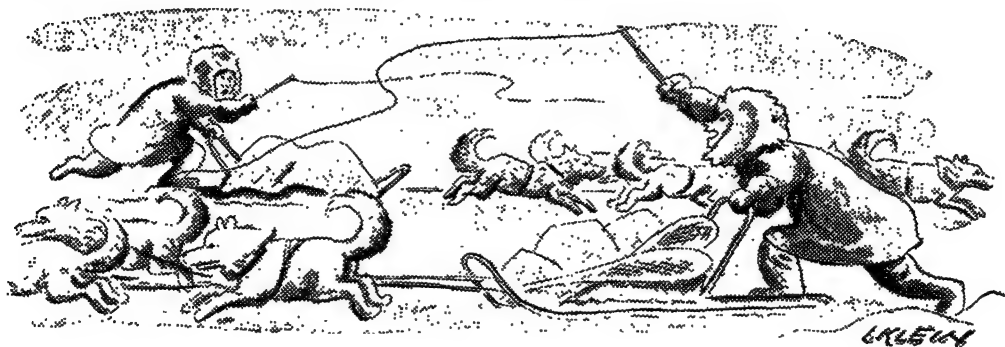
MISS HARTEBEEST (IN THE BACKGROUND): "THERE HE GOES NOW WITH THOSE TWO GNU GIRLS, BY THE WAY, WHICH IS HE ENGAGED TO?"

MR. ZEBRA: "THE PRETTY ONE."

This, too, was the decade that saw the death of the pun. People were bored with puns. Out of the welter of assorted substitutes for the pun came a new type of gag. Cartoonists discovered that people would laugh at a funny picture, *sans* pun. The period of incongruity began. Explanatory captions, usually one line long, became the vogue. Dialogue gags still ran to two lines and were painfully forced. But the seeds of a new type of humor had been planted. America strained for a typically American laugh formula.

In the middle twenties the *New Yorker* magazine was born,

and American magazine humor was reborn. Listed as "advisory editors" of this struggling sheet we find the names of *Marc Connelly*, *Rea Irvin*, *George S. Kaufman*, *Alice Duer Miller*, *Dorothy Parker* and *Hugh Wiley*. Here was a magazine, at last, that broke completely away from the old tradition in publishing humor. *Ralph Barton* was featured each week, with a full page called "Heroes of the Week"—caricatures of celebrities, local and national, etched in an acid line and embellished with Barton's pithy prose.

I. Klein, *New Yorker*

"ANY MAIL FOR ME?"  
"JUST A NATIONAL GEOGRAPHIC!"

*Helen Hokinson* began to draw her little fat women. *Gardner Red* was doing full page cartoons. *Peter Arno's* "Whoops Sisters" were the talk of the town. *I. Klein*, *Carl Rose*, *Johan Bull*, *DeMinski*, and a host of others pioneered in the new movement.

After a while, the influence of *The New Yorker* spread throughout the land. *The New Yorker* was new, young, alive with a different point of view. The age of the "two line gag" had passed. *The New Yorker* had dug its grave.

What innovation replaced the old type of gag? The new humor was based on a simple theory. If a situation was really funny, it needed only one line—a few words—to make the reader laugh. Thus the "gag-line" cartoon was born. Immediately all other magazines followed the leader and by the end of the decade all of America was reading one



line cartoons and laughing at 'em!

New magazines blossomed. The older journals enlarged their humor departments to satisfy reader interest in the gag cartoon. *Collier's* began to buy in great quantities. *The Saturday Evening Post* spread its "Post Scripts" department and spotted cartoons throughout the back of the book. *College Humor* bought heavily, commenced to decorate its pages with two color drawings. *Ballyhoo* was born. *Hooey* sprouted. (Hi there, Wilkie Mahoney!) Trade Journals imitated their big brothers in the national field and added cartoons to their budgets. It was the age of a thousand markets—big money!

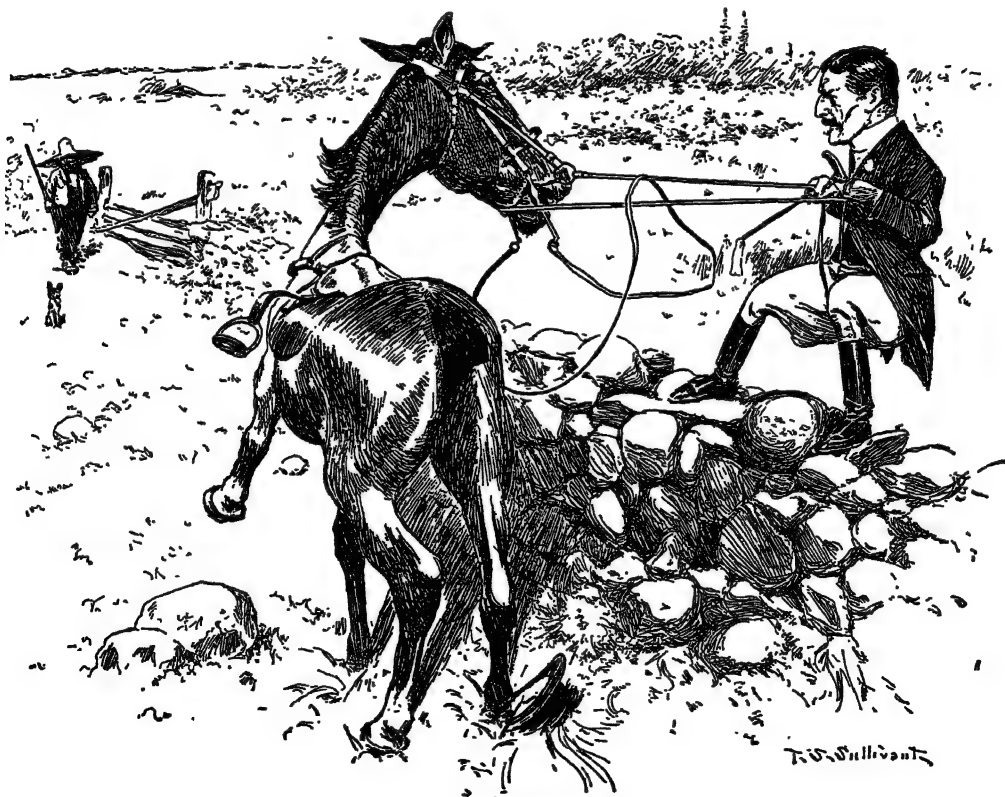


Ralph Barton, *Judge*, 1924

Through the lean years of the depression many new magazines reached the news stands, gasped for a few issues and then died, dragging their creditors behind them. *Life* and *Judge* soon lost their public. Why spend money for a weekly humor magazine when other great national fiction weeklies gave the public just as many cartoons and charged no more for the amusement? The two veterans went monthly. *Life* soon sold its ancient title to a newcomer in the ranks of modern magazines. *Judge* tottered on the abyss of bankruptcy, finally went to Newbold Ely who still publishes monthly.

The hectic years after the depression established a new type of magazine, full of photographic reporting, semi-educational material and sex rampant. Many of these journals use cartooning. Once again new markets have opened for the struggling free-lance cartoonist. Today, in a world gone mad, the publishing business spends more and more for humor.

The years ahead may bring chaos, but the free-lance cartoonist need never fear the sudden death of laughter. Americans have always laughed, and always will—so long as democracy lives and a free press remains our birthright!



*Sullivan, Life, 1896*

"NOT GETTING ON VERY WELL."

*THE TOOLS OF THE CRAFT*

Not so long ago a neighbor's boy who burned with the yen to be a cartoonist came to my studio for a visit, well loaded with assorted samples of his work. He was a rare type of amateur. He took my criticism bravely and at times almost fought with me to justify his own point of view. In the heat of our discussion he made a peculiar statement.

"I can see now what's been holding me back," said he. "I need a drawing table like yours. I've been doing all my stuff on a bridge table."

I corrected him quickly. It isn't necessary to have a drawing table for cartooning. In the lean years, when two friends and I began to cartoon in Paris, we had only a French featherbed for a drawing table. Against this featherbed two of us rested large cardboards (from



boxes), while the third struggled with an ordinary suitcase. In spite of these difficulties, however, we were able to support ourselves for over a year in Paris. We sold our work to English magazines (and a few French journals) hot from these improvised drawing tables. Later on, of course, all three bought standard working boards.

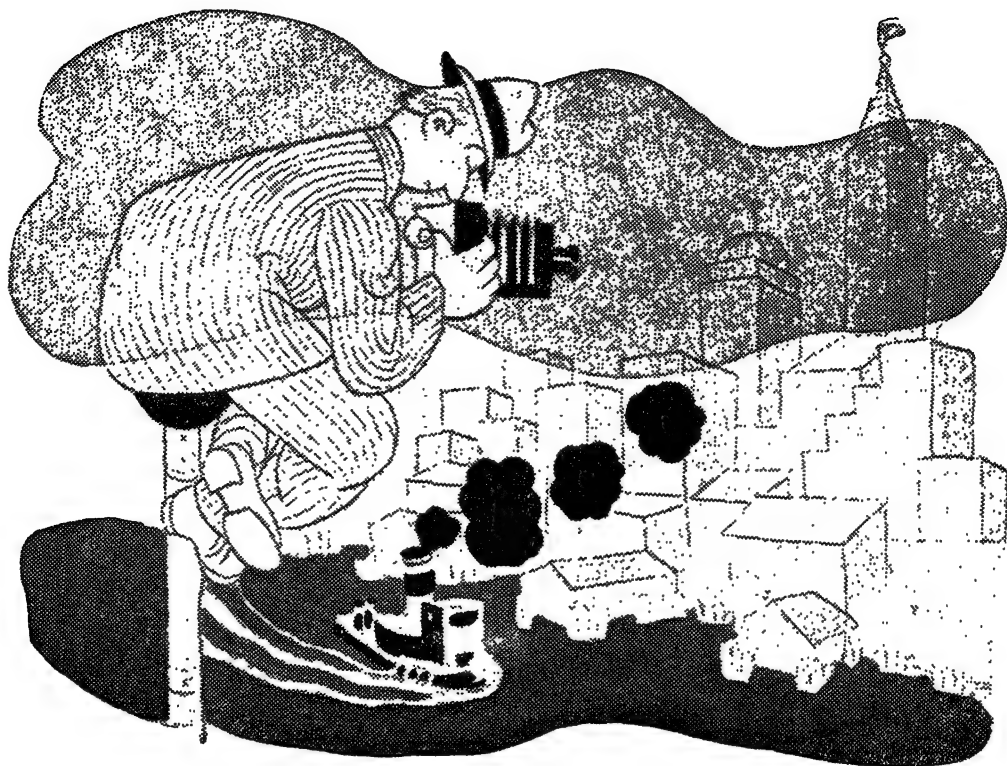
What my young friend had said is more or less typical of the amateur point of view. He didn't know that the most important essentials in any craft are the *tools*, and not the furniture. He had done his drawings with the wrong sort of pen, the wrong brushes, the wrong paper and had used the wrong inks. Only a seasoned veteran could have turned out acceptable drawings with such materials.

The beginner, in cartooning, need spend very little for a well equipped workshop. But he must be sure, when making his purchases, that he buys correctly. The drawing table isn't a necessity at first. Instead, any bridge table, kitchen table, desk or desk-high piece of furniture will fill the bill.

The actual drawing board? The cheapest type of drawing board can be made from a large size piece of plywood, if you make sure that the surface is absolutely smooth and hard. I have known beginners who used bread boards successfully, after tacking a sheet of heavy paper over the used side for a perfect surface.

When working, the drawing board should be tilted against the table edge. It is important, from the very start, to create good working habits. Make sure that your board is large enough to allow resting your elbow while you draw. Your hand must be free of any strain, otherwise the mastery of line comes slowly and you will find yourself cramped and uncomfortable while drawing. If your arm becomes weary during working hours, there is something wrong with your posture. Make every effort to correct your attitude at the drawing board—it will pay dividends later on when you may be forced to work long hours at cartooning.

The easiest tool to buy is a pencil. But here, too, many beginners start wrong. Your drawing should be sketched with a soft



DECORATIVE "SPOT," WITH HB PENCIL OUTLINE AND WASH

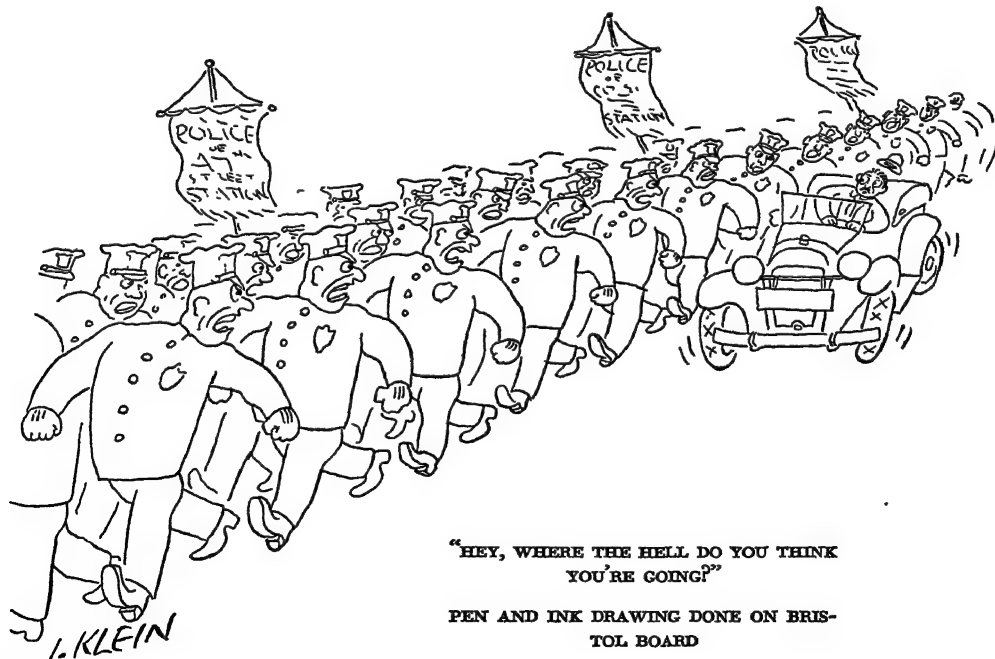
*Larior*

pencil. Sketching becomes tight and hard when the pencil line is light. Most art teachers will recommend a B, 2B or even 3B pencil for "laying in" the foundation of a picture. Make this experiment and you will understand why: Draw a small cartoon, using a 2H pencil. Then do the same sketch with a softer pencil and see what happens. Unless you are an architect or a mechanical engineer, the soft pencil sketch will have more character, more feeling, more "guts." Experiment with a half dozen pencils of the soft variety until you find one that seems to lend itself to your hand. Use this one until you tire of it. But when you tire of it, don't hesitate to try another. It is from this sort of experimentation that progress is born. If you reach the day when you find yourself content to use one tool (in one way)

for the rest of your life, you have arrived at the dead-end of your creative powers. Progress is born of change.

The pencil technique has advanced during the past two decades. Many of our greatest magazine cartoonists and illustrators finish their drawings this way and achieve a loose, sketchy quality that is impossible to imitate in pen and ink. These veterans have all schooled themselves in much the same way. By striving for a more finished type of sketch, they are able to approach a finished job with a confidence that almost guarantees perfection. The beginner should practise with the *Conte* crayon and the lithograph pencil as well as all other types of soft leads.

The papers? Sketching paper is of first importance when you assemble your working kit. For rough sketches of all kinds there is nothing better than ordinary letter-size bond. These sheets (8½ x 11) can be bought in any five and ten cent store for ten cents a bundle.



New Yorker

Most professionals use this type of sheet for drawing their "rough sketches" of cartoon ideas to be submitted to magazine editors. It is advisable to try to buy a rather heavy weight in this paper, so that constant handling, wrapping and mailing will not injure the drawings much. Buy the type of sketch paper that suits your particular style of drawing. I have seen sketches submitted on ordinary tracing paper, colored stocks, heavyweight bristol, ledger paper and onion-skin. No matter which type of paper you use, however, you should not try to "fancy up" your sketches by doing them in ridiculously large sizes. Your drawing, if it's a good one, will sell just as easily on the standard size sheet.



WASH SKETCHES BY ABNER DEAN

Pen and ink technique requires a special paper. Be very careful, when making a pen and ink drawing, that your paper is free of all "bite." The "bite," or roughened, soft surface of common papers tends to destroy a fluent ink line. The surface of your paper must be absolutely smooth if you want a professional pen drawing. Your art dealer should know, when you ask for a "pen and ink" paper, that you want a smooth bristol. These bristols are pretty nearly uniform in price. None of them are very expensive. They run from 10¢ up for a sheet about 20 x 30.

Some artists will protest that I have limited pen and ink to only one type of paper. Of course the professional can do good pen

and ink drawing on a variety of surfaces. I have suggested the smooth bristols for the amateur because he will find them an aid in laying the foundations of grace, ease and solidity in his pen technique. Having gained confidence in his medium, the young cartoonist can move on to other papers in which the rougher textures sometimes help the ink line. At that time he may try his hand on such surfaces as the particular job demands.

For wash there are many papers to add to your supply chest. The most popular way of finishing a wash drawing includes the use of a heavier board than pen and ink demands. There are many reasons for this choice. In the first place, a heavy "*Illustration board*" cannot warp, bend or curl no matter how many times you change the value of your water color washes. Several well known manufacturers specialize in this type of drawing paper, ranging in surfaces from the very smooth to the superrough. Textures are rather important in a finished wash drawing. By experimentation you will soon determine the board that suits your technique. Your art dealer will sell you a standard sheet of this board for about twenty-five cents. The sheet will be large enough to allow you at least four finished cartoons, with adequate white space around each.

Many cartoonists prefer the lighter type of water color paper for their wash work. This paper is rather thin and must be well fixed to the drawing board to prevent curling and buckling after large areas have been flooded with tone. You will avoid much of this trouble by using the heavier types of watercolor paper at first, although it is difficult to draw in pen and ink on the very rough surface of these heavier papers.

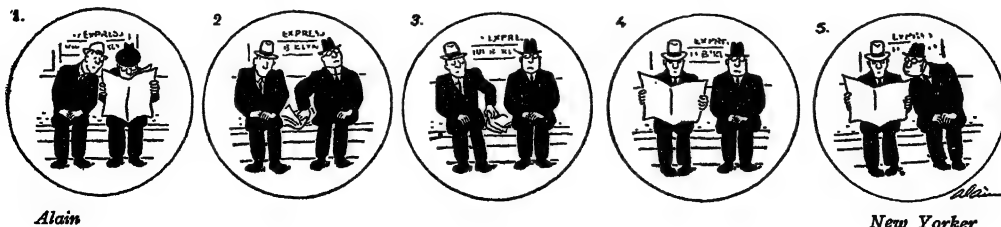
Much more could be written about drawing papers. Every artist has his own favorite, discovered after many years of trial and error. Try them all. Often. Sometimes a new door, a new secret is suddenly discovered by the use of a different paper. Use your paper freely and try not to be afraid of its bigness, its emptiness, its whiteness. Forget, when you approach your drawing board, the price you



have paid for the sheet of white before you. Draw your lines boldly and with the same directness you have used on your inexpensive sketches. Many great cartoonists have suffered for long periods the disease known as "*white paper fear*"—a state of mind that cramps the style, limits the technique and tightens the finished art work. You can avoid such mental hurdles by thinking of your paper as another tool, to be used as freely and casually as your pencil or eraser.

Pen points, probably the smallest members of your supply chest, oft times prove a major problem to the unskilled. Pen and ink technique requires a steady hand and a sure eye. But given these two prime requisites many beginners find themselves almost muscle bound when drawing in ink. Their line wavers, shakes and fumbles along willy-nilly, despite the intense concentration applied to their drawings. In the heat of the battle for technique it isn't wise to forget the little pen nib you're using. All the effort in the world will not make a good ink drawing when the pen point scratches and hops along the surface of your bristol board.

Young cartoonists should understand, at the very start, that pen and ink drawing is only *drawing* with a pen. Your line should flow easily and gracefully into your finished drawing. Only by selecting a pen point that *feels* right in your fingers will you be able to ink your drawing naturally and professionally. Experiment with many pens until you find the type that suits your hand. Remember that a good pen drawing must have character—and you can only perfect your technique when your arm is allowed the easy rhythm that you feel when you draw with a pencil. I don't think it wise to recommend a certain pen point for all students. I can remember that my own pen



and ink technique was slowed to a crawl by an eager teacher who told me to use a crow quill and a crow quill *only!* Only after I abandoned the crow quill for an ordinary stub point could I begin to see progress in my ink drawings. Many professionals suggest a fountain pen nib for a clear, bold pen line. You are the expert, in a case like this. Draw in ink with a goose quill, if you like, but be sure that the point is *your* point!

Ink itself is the easiest of all to buy. There are several fine grades of black drawing ink on the market, and you can't go far wrong by using any of them. Higgin's India Ink, Artone, or any other *black, waterproof, quick drying* ink will fill the bill. The ink you use should dry without a gloss, and dry very quickly. If you find that your ink is not drying in a *solid* black mass, it might help to "age" it by taking the stopper out of the bottle for an hour or so. Never leave your ink bottle open for long periods, however, or you'll find that much of it has evaporated.

For wash drawings you should have a few tubes of lamp-black or black water color on hand. These tubes are standard equipment in every professional's studio. All art supply stores carry them and they range in price from fifteen cents to about fifty. Lamp black, dissolved in water, flows smoothly and with perfect texture on any standard sheet of illustration board or water color paper. When you have finished with your wash drawing, throw away the lamp black mixture and clean your dish. A wash mixture, left standing, sometimes sinks to the bottom of your dish and doesn't mix readily again. Or at other times, even when well mixed, particles of dust and dirt break the texture on your drawing. Practise neatness with all your materials.

For your wash drawings, too, you must have at least one good brush. (Or more than one, when you do your outline in brush and ink.) Brushes are expensive. Buy the best and you will never regret your investment. Camels hair brushes, in a great many sizes, can be had in your art store. Test the point of your brush carefully before you buy. Be sure, too, that there aren't any loose hairs in it because

they may be a sign that the brush is too old for use.

When using a brush for black ink drawings, remember that you are cutting its life span in half, unless you are very careful with your "clean-up." I have used an ordinary camels hair brush for inking for six months at a time by making very sure that all ink is rinsed out of it before putting it away. Take especial care to wash all ink from the "neck" of the brush, where the hairs are fixed into the metal band. If this part is kept free of dried ink, your brush will have a long life.



BRUSH DECORATIVE PANEL BY COLIN ALLEN

Buy two erasers: one for pencil (an "art-gum" or any other type of soft rubber) and a hard ink eraser. After you've bought them, try to avoid using them. Too much erasing is a dangerous pastime.

Years ago, when I was a student at the *Colorassi*, in Paris, a little French art teacher taught me a great lesson about the use of the eraser. I was sketching from a nude model when he walked up behind me and found me rubbing away at my drawing with a gum eraser.

"Sacre bleu!" he laughed. "You will wear out your elbow scrubbing that girl's breast. How many francs did you spend for that sheet of paper?"

I grinned stupidly. "The paper costs nothing," I told him. "It's wrapping paper."

"Then stop wasting your valuable eraser!" he said. "I know you have spent much for it and it is a shame to rub it away. There is nothing wrong with the girl's breast—but you must put another body behind it!"

Too much erasing spoils any drawing. When making a rough sketch, after a bad start, it is much more advisable to tear up your drawing and start again. Your second drawing will invariably be a better one. The only real use for your eraser should be determined by the stage of your drawing. If the drawing is almost finished and you have erred in a minor detail, erase a bit. But if the structure, the foundation of any drawing is bad at the start all the erasing in the world will only make it worse. Limit your erasures to petty details that need "checking up"—never scrub your drawings until the texture of your paper begins to wear.

A jar of white tempera paint may be used in the final stages of a finished drawing—and sometimes proves the best eraser you can find. Tempera is opaque and can cover any mistakes if mixed in the right consistency. But here again it is important to remember that too much white paint will not lend charm to your finished job. Use it sparingly. The less you use, the more professional your drawing will be. A jar of this tempera costs about fifteen cents. Keep your jar well covered after you've used it.

There are dozens of assorted gimmicks that you'll find yourself buying for your workshop from time to time. Most important among your miscellaneous supplies are: A sharp knife for cutting paper, sharpening pencils, etc. A box of thumbtacks. Tubes of blue water color. (See chapter on pen and ink drawing.) T-square, triangle and ruler. Blotters, scotch tape, small whisk broom for brushing drawings clean. Speed-ball pens for lettering. A pad of tracing paper.

A small supply chest, or tabouret, is a handy piece of studio furniture to buy, as soon as you can afford it. These are built with plenty of room for all your inks and paints and usually a sliding board to hold your wash dishes while you work at your table.

Last, but far from the least important in your working room is your lighting fixture for night work. (You can bet you'll be working nights before long!) The easiest makeshift is a high lamp, such as is used for reading. If the shade can be adjusted, so much the better.

Place your shade so that the light falls over your left shoulder. In this way you will avoid a shadow on your paper while you draw. I have found a "daylight" bulb best for night work, although many of my friends prefer a regular white light bulb.

For daytime drawing, see that your board is near a window. Daylight, of course, should come over the left shoulder, too.

Got all your supplies? Ready to go to work? Then let's step over the page into the most fascinating business in the world!



*Sullivan, Life*

THE TIGER: "AM I RIGHT OR AM I WRONG?"

(Line drawing done on smooth bristol. Note how this old drawing differs in pen and ink technique from the modern styles.)

## GETTING STARTED

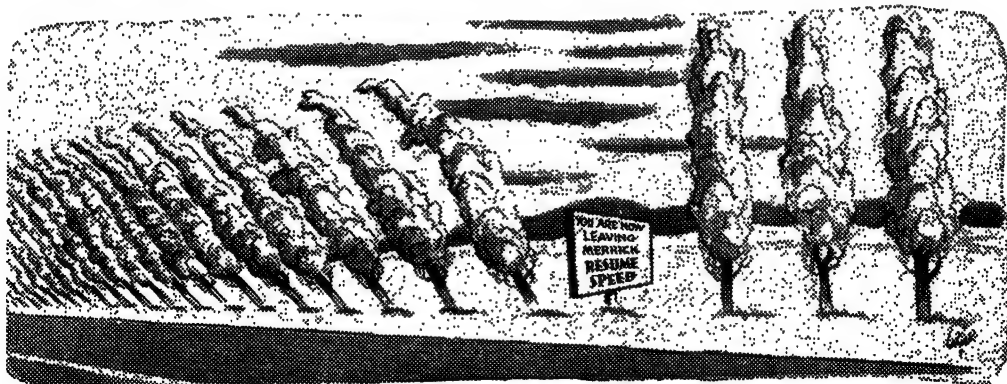
"What in the world makes that cartoon funny?" asks the beginner, snarling into the back pages of *Collier's*. "Good gravy, some of *my* ideas are just as good as that! They're even *better!*"

This sort of sly patter isn't limited to amateurs. Every cartoonist alive is blessed with a slightly inflated sense of personal esteem for his own talents, both artistic and humorous. It's only natural. Don't ask me why.

But let's repeat that amateur's question: "What in the world makes *a* cartoon funny?"

If we approach the problem in this manner, subtly substituting the indefinite article, we're going to get somewhere with the question. I asked about a dozen of my colleagues in the business what they thought would be a good answer to that amateur. Here's the consensus:

"There aren't two cartoonists in the world who work exactly alike. Their individual styles always differ and yet each approaches



his creation of a cartoon with a similar point of view. All cartoons have the same ingredients. It's almost like soup. But the seasoning is what makes the broth—the *seasoning!*"

A good cartoon must have only two important elements:

First: *there must be an idea, a funny idea lurking in the background!*

Second: *the cartoonist must be able to illustrate this idea, simply and humorously!*



Simple?

"Oh, sure," moans the novice. "That's just about as simple as winning the war. Break it down, professor, you're way ahead of me!"

That's exactly what I'm going to do, Rembrandt. Let's start with the art end of the argument:

**"THE CARTOONIST MUST BE ABLE TO ILLUSTRATE HIS IDEA, SIMPLY AND HUMOROUSLY!"**

Cartooning is a creative art. All creative art, perfect or otherwise, is the result of constant experience, combined with personal interpretive talents and application. It's not easy to teach creative art. Since all art is *personal*, most pedantic bigwigs admit that the methods of passing on instruction from the professional to the novice must be personal methods. That is why new theories in art teaching always cause discussion, criticism, and not too subtle snickerings from the

sidelines. There are no "short-cuts" to knowledge. But the beginner, in cartooning, can be warned away from the detours, I'm sure. There are many detours, dead-ends and by-paths in the study of cartooning. Keep both hands on the wheel, and—maybe you can avoid 'em!

The beginner has bugaboos. He squirms. He doesn't relish the thought of studying anatomical drawing for years. He gets no creative orgasm from staring into the murky depths of a skeleton's eye sockets. He is bored. Must a cartoonist be able to draw a fine academic figure from the nude? Must he know which muscles ripple under the shoulder blades? Must he memorize the bones in the torso before he can draw one?

For the right answers to these entertaining questions, pick up any magazine, newspaper, or one of the latest blood curdling comic books for the kiddies. Look at the cartoons. Do these DaVincis of the comic world care one whit whether the *crest of the ilium* falls in the right place? How about the heads? Do all noses fall within a certain prescribed boundary for noses? What about the way these pen and ink clowns draw their women? (I mean the sexy heroines, spies, vampires and harlots.) My French art teacher would writhe



in his small section of unoccupied France if I were to confront him with the peculiar pranks of my cartoonist brethren and blame all these misplaced bosoms on anatomical precision.

Anatomy? The cartoonist has use for only two types of figure research: (Neither of which comes from still-life.)



The cartoonist may study all *observable* anatomy. (By this I mean the sort of structure he can see without too much effort—like the movement of the arm beneath a sleeve.)

The cartoonist may study only *useable* anatomy. (This means that the cartoonist must understand only the ultra-simplified patterns of any anatomical form he intends to use, such as: the basic areas of the head, the basic forms of the torso, the legs, etc. etc.)

But he need not suffer the tedium of long study from charts, skulls and skeletons in art school closets. He can take these things or leave 'em alone! Whatever he takes (from life) he will adapt to his own needs, exaggerate, lampoon and finally develop into his own pattern. He is concerned, mainly, with a *caricature* of the anatomical structure. No need to count bones and muscles for that!



Let's leave anatomical drawing on the last page, which will be, I hope, its final resting place in the book. There's a way to teach cartooning without digging around the old charts and the old systems. It's a simplified system, whether you want to sketch as a hobby, make funny pictures on your menus, or draw naked women for the boys in the back room. The system works. I've seen it work among friends who wanted to learn how to make pencil faces, go out in the woods to sketch a squirrel or do a barn up brown.

Every cartoonist has a personal formula. He uses his formula every time he creates a cartoon! He uses his system so skilfully that his work becomes known because of it. Do you have to see the sig-

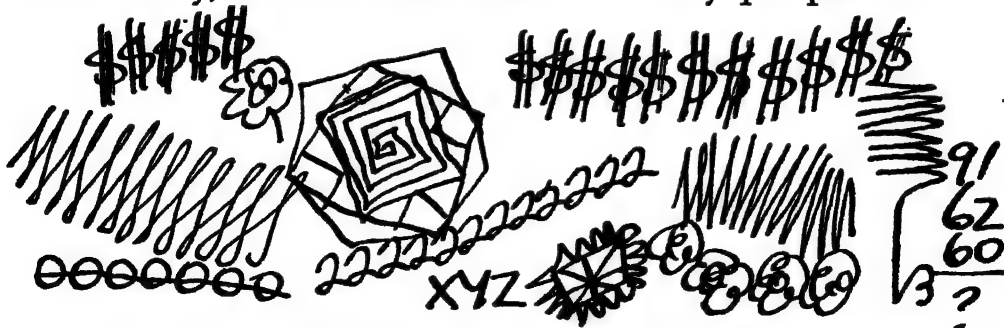
nature on cartoons by d'Alessio, Dean, Schus, Arno or Coe to know that these men have drawn them? Then how can you be so cocky about identifying their handiwork? There's a reason. These cartoonists (all cartoonists with a "style") have established a certain way of drawing their characters.

From this paragraph on, we'll call this system by one word. We'll say that each cartoonist has his own "*doodle*." I like the word. It's a funny word, with a funny definition.

Do you *doodle*?

If you can learn how to *doodle*, you should be able to go onward and upward with your art and soon master professional cartooning. But, before we go any further, let's get this *doodling* business straight.

In the layman's world, *doodling* is a laughable pastime. It is the sort of art work a person does while talking on the telephone, day dreaming in the dentist's office or studying logarithms. The hand needs only a writing instrument for this type of art. The mind and eye aren't focused upon the paper while the art work is created. The eyes, usually, gaze deep into a wall, the mind wanders over the hills and far away, while the *subconscious* traces crazy-quilt patterns.



This type of *doodling* is meaningless. Since the creative mind is unconcerned with the fluttering hand, the results are only a series of repeated cacagrophic designs, scrawlings and furbelows. The stuff, to put it mildly, is lousy art. When I say "*doodling*" I'm not talking about this weird pastime, made popular not so long ago by some

national publicity. You remember those days. We were treated to samples of *doodling* by the President, famous movie stars, schizophrenes, chimpanzees and other personages nefarious and notorious. Psychoanalysts made dark deductions, told us that these subconscious pencil jerks revealed our innermost mental high-jinks. *Doodles* like this were labeled with scientific subtitles.

Maybe the fuzzy chinned brain doctors are right. Maybe the *doodle* above means that the man who did it is an introvert, works in a collar button factory and eats ham hocks three times a week. I'm not going to argue with 'em! They can have all their fancy *doodle* deductions. The above type of *doodle* doesn't concern us!



Courtesy Esquire

John Groth

A cartoonist's *doodle* is something else again. It is a specialized *doodle*. It is the result of clear thinking, simplification, and untiring practise. Cartoonists are *always* feeling around for new *doodles*. Give a professional your pencil and then watch him fill sheet after sheet with random sketches, figures, heads, shoes, arms, teeth, expressions, backgrounds and foregrounds. None of this effort is ever wasted.

Sooner or later he will use some of this experimental work in a finished cartoon. You will see the cartoon in a magazine or a newspaper, and admire it. "Gosh," you will say, "That fellow certainly draws a fine figure of a dame. I wish I knew how he does it!"

You'll know soon enough. Let's get along with our *doodling*. Here is a section from a page of *doodle* sketches from an old scrap book:



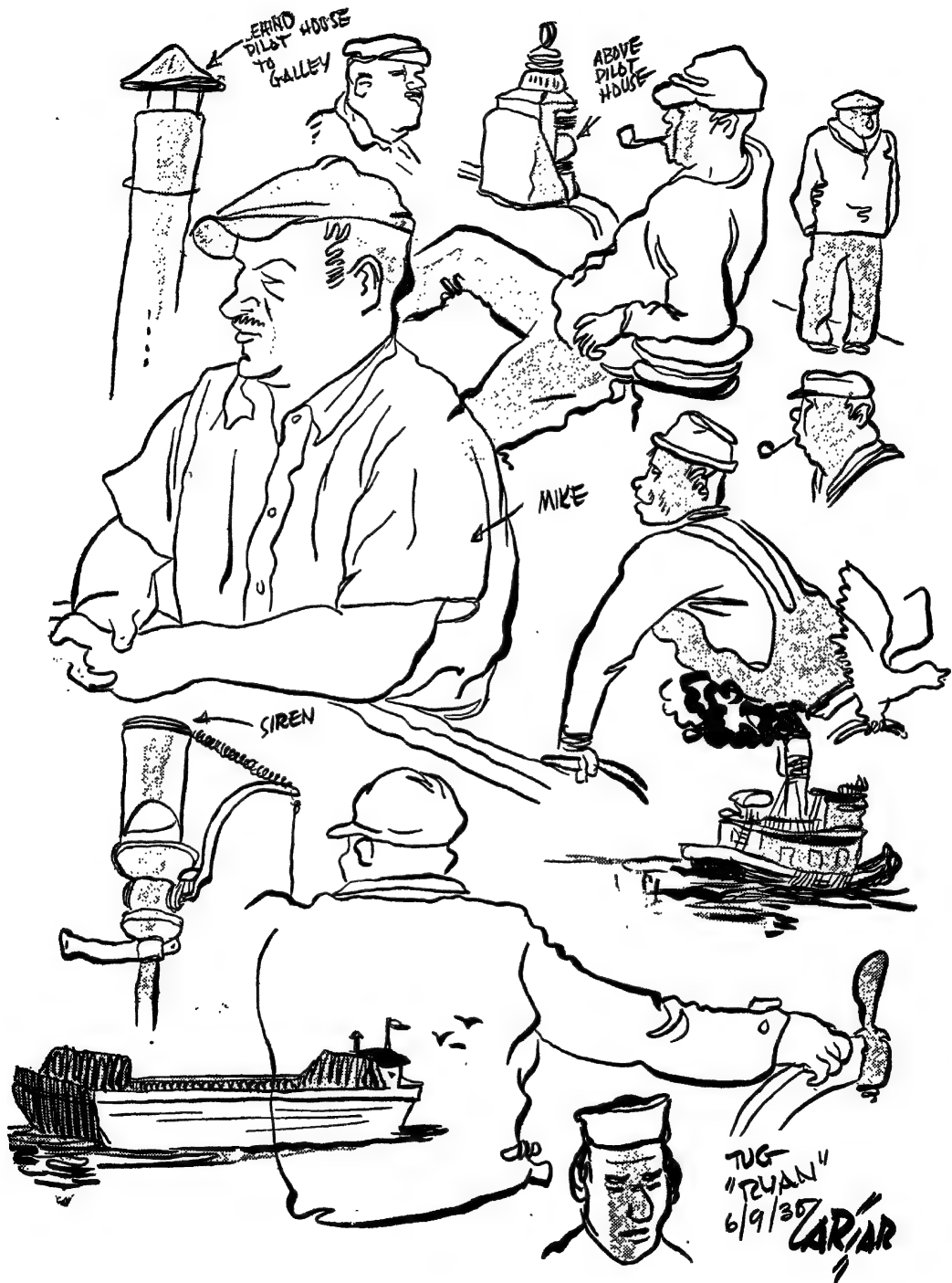
And here are some more from a collection by Jack Kabat, the well known young modern cartoonist and illustrator:



See what I mean? How can this sort of art work be defined? Let's call it "sketching," for a starter. (We'll call it something else later.) It's important to notice that a cartoonist's sketching almost always gives him away. There's nothing long-hair about his approach. He gets to the core of his subject, puts it down and then beats it to the next item on his list. His drawing is devil-may-care, his line is free, his range is the whole wide world.

Sketching is sketching. It involves a model, usually, whether the model is a buxom nude or an old tomato can. It is copying, after







A PAGE FROM GREGORY D'ALESSIO'S SKETCH BOOK.



a fashion. The cartoonist, when he sketches, is going through a process of study. He concentrates upon the model, plumbs its movement, bulk, outline. Then he sets it down, remembering that he wants only the spirit—the “guts” of the thing he’s after. He puts into his drawing (even though it may be as big as your thumbnail) all his experience. He simplifies. He plays with his line. He experiments. He isn’t concerned with anatomy, chiaroscuro or the symmetry of “flowing line.” There’s nothing highbrow about his approach to the sketch pad. He is drawing because he likes to draw!



All types of sketching benefit the artist. Never stop sketching! Sketch at home, in the subway, on picnics, in art school or in bed. But SKETCH! You’ll find, soon enough, that your instincts for cartooning will drive you away from all rusty, academic approaches to the work. Your efforts will follow another path. You’ll discover yourself making *quick*, impressionistic notes, rather than stiff sketches of usual subjects. You’ll discover, too, that for these “notes” you’ll be forced to leave the sheltered quiet of the class room and venture into the ever changing side streets of life. Why?

Why not? As a cartoonist, you will be forever concerned with *people*! You can’t make a funny drawing without having a human somewhere around for people to laugh at. Thus, since you will be

searching for new faces and new methods of drawing these faces, you must always walk the earth equipped with pencil and paper. Men and women, hurrying on their way through the crowded streets, don't strike a pose and hold it while you finish your drawing. How, then, is it possible for you to make a record of them?

There is only one way. The young amateur should begin by training his eyes to see only the important. He must learn to look for the *essentials* in any pose; the line of action, the feeling for mass, the quick flick of expression, the master touch of humor! You won't see these things instinctively. But, after a bit of practise, your eye will become trained to ferret out these important elements in a sketch. Then somebody will laugh at a sketch you've done. And after that, there'll be no holding you!



Courtesy Esquire

John Groth

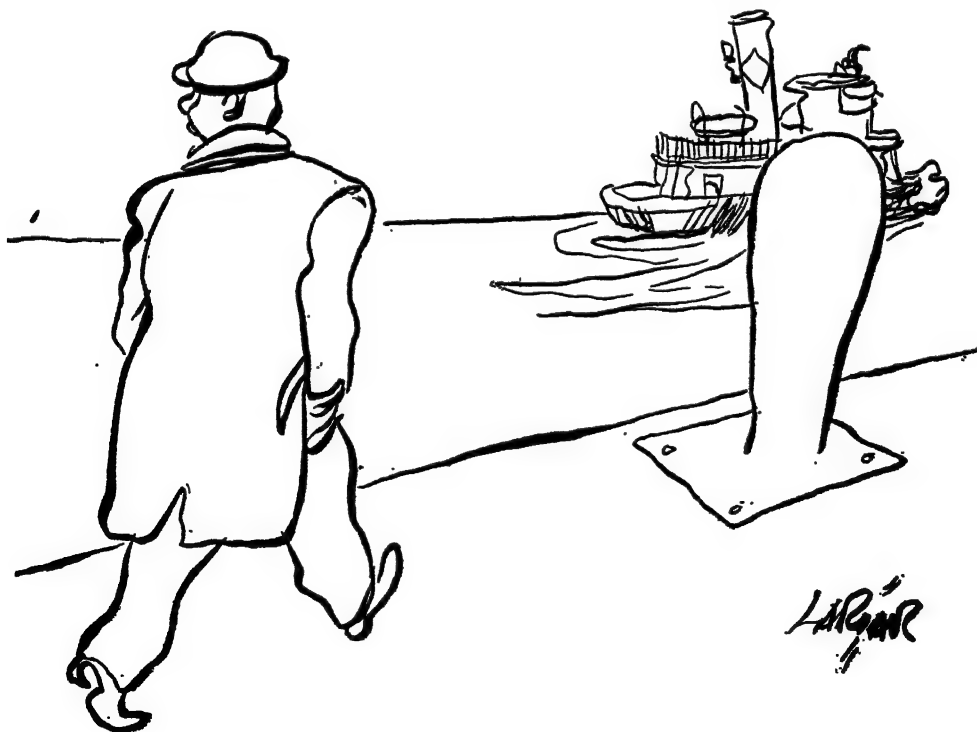
Sketching is easy homework. It's fun, not work. Study these sketches from the virile hand of John Groth. Here, with revealing simplicity, a talented artist has set down a series of "quick notes," overflowing with life and movement and done in a matter of seconds.





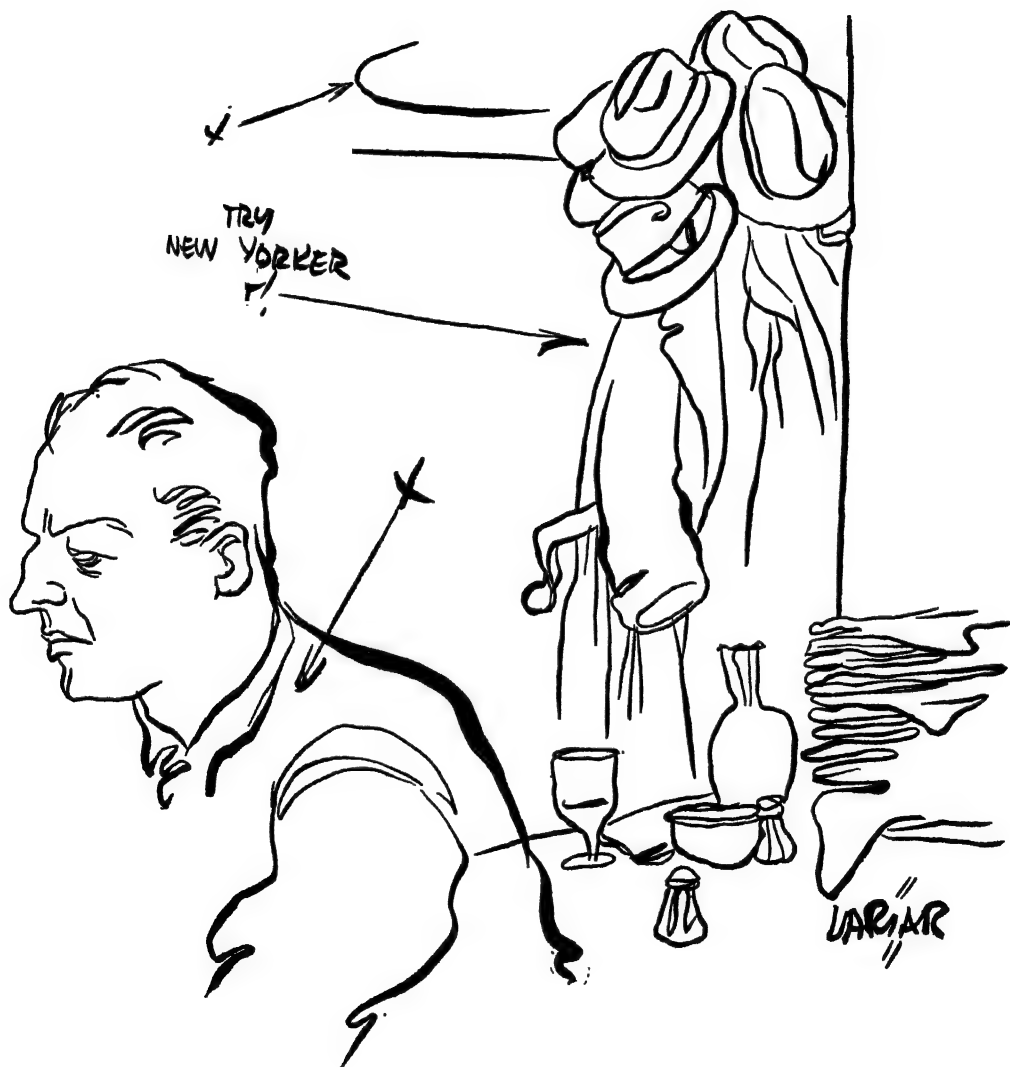
John Groth was interested in carrying home with him a record of an action, a gesture, a type or a spot of local color. His eye caught these essentials and transferred them to paper as naturally as writing.

Never stop sketching! Give yourself assignments every day. You'll always come home with at least one fuzzy little note of great value. Here's a sketch I did years ago, on a tugboat trip around New York harbor. This figure was caught in a few seconds, when the tug



moved into her pier on South Street. Later it was inked, and the sketch sold to *The New Yorker* as a “decorative spot.”

And here’s another loose sketch, done in a midtown New York restaurant. *The New Yorker* bought it, after it was redone in pen and ink. The original was drawn in two minutes:



The more you sketch, the more you'll know. Every artist—every cartoonist is self taught. Each, in reality, creates his own course of study, applies his own rules and profits from his errors. In the beginning, the amateur's work will change slowly, falling into a definite style only after the foundation lessons have been well absorbed. During these early stages, it is wise for the young cartoonist to forget altogether about "creating a style" of drawing. Sometimes stylistic attempts become too obviously "copy-cat." Pure style, in a cartoon, is the result of many years of intensive application. Don't think for a minute that you can break a world's record in reaching a permanent technique. Rather take it slowly, sketch long and patiently—and watch this background of pure experience shape you a "style" that'll *really* be your own!

After every sketching trip, use your notes as a basis for "*doodling*." Play around with your sketches. Move them into new poses. Experiment with action especially, trying for different movements in a loose, rambling line. Thus, by allowing your brain to guide your pencil, you will create *new* forms—your own! Remember that you are searching for a pattern, an understructure, a basic form, a "*doodle*" that will be personal. It is this elusive "basic form" that you must snare before your work leaves the amateur class and rises, uninhibited, into the realm of professional cartooning.

## CHAPTER FOUR

### "DOODLING"

A *doodle*, then, is only a funny word meaning "*basic form*."

And what is a basic form? Every cartoonist uses one or more "*basic forms*" in his work. Since "basic form" seems to mean something now, let's include it in the definition of "*doodle*."

"*Doodling*," thus, is the interpretation of all observation into simplified, *basic forms*, which the cartoonist may use as his own personal patterns and develop into finished art.

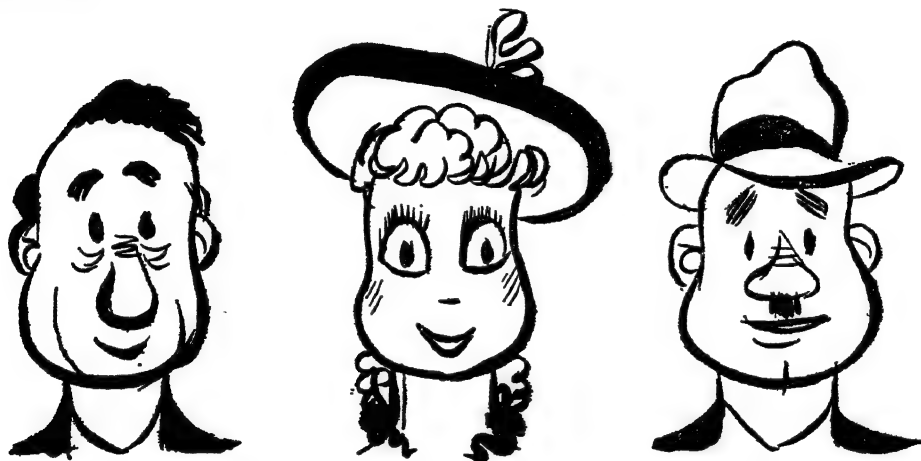


Complex? Let's make it simple.

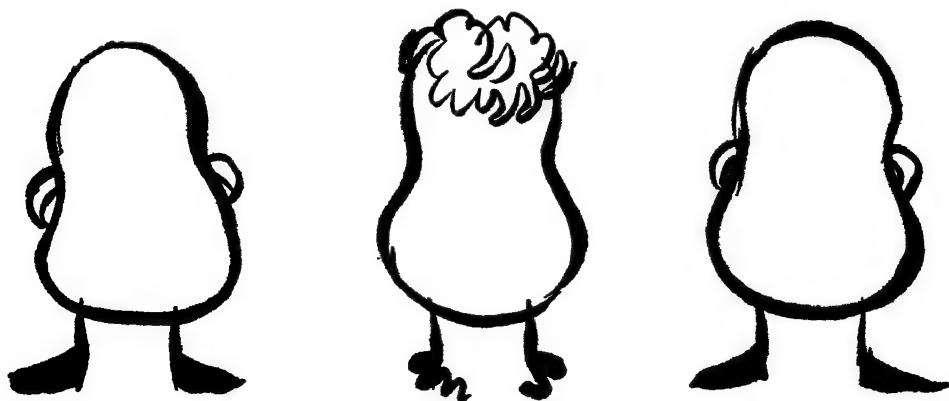
What is a basic form? Have you ever noticed how your favorite cartoonist draws? Have you studied a dozen or more of his reproductions, analysed them, searched for his secrets? What have you found? Isn't it a fact that he builds all his figures in his own inimitable way? Aren't his heads usually alike? How about the way he draws shoes? Hands? Women?

It is because a cartoonist draws things in "his own way" that his work has a certain personality. If he had accepted a standard pattern for drawing a head, you can be sure that his heads would look nondescript. But as soon as he developed his own *doodle* (his own *basic form*) for a head, a new feeling crept into his work and his style was established.

Let's examine these three heads, taken from three different cartoons:

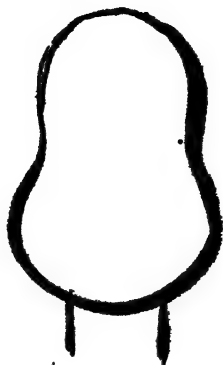


Aren't they really the same head, with different trimmings? Isn't the *doodle* the same in each case? Isn't each basic form really only this:





Of course it is. Then, we must deduce that the *doodle* is this:



Open a magazine to an illustration. Take any head by an illustrator, like this one:



Is this the type of head you want to draw? Certainly not, if you're thinking of becoming a cartoonist. The man who drew the above illustration studied anatomical structure long and hard. He has used a model to create this illustration of a man shouting. He was interested in realism—in drawing a type of illustrative portrait that would fit into the author's scheme of things. He wanted his character to be recognized as a *living person*—a man drawn from life—for the author's characters are flesh and blood. It's for this reason that an

illustration can never approach a cartoon in directness. Illustrators draw personalities—alive—familiar—dramatic. Cartoonists aren't interested in *copying* a particular face for a particular picture. They must suggest, when drawing a man shouting—the *symbol of all men of that type shouting*. For this task you don't need a knowledge of anatomy or bone structure.

All you need is this:



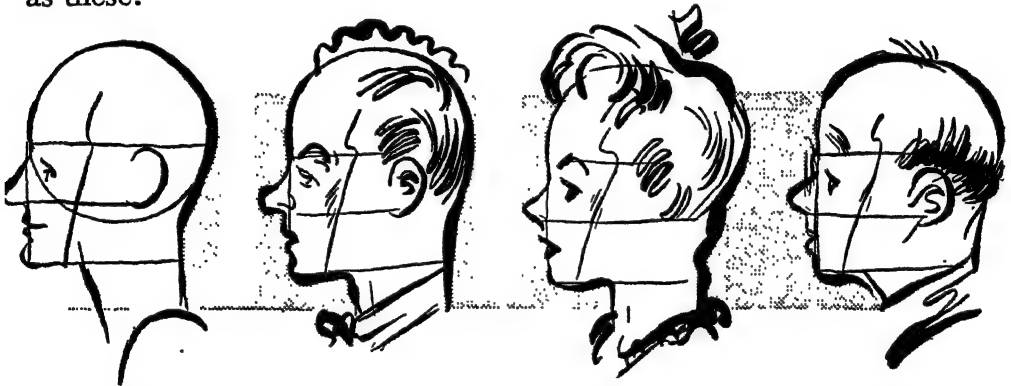
And, done in any other type of head, in any other technique—this would still be a man shouting. No need to know which muscles lift a man's lip to make him roar. No reason for fussing with bone and muscle study. After you've decided on a head *doodle*, you can make your man shout as loud as you like.

Long about here, art students will ask: "Aren't you contradicting all the laws? Isn't a cartoon head divided into regular areas, similar to the anatomical diagram of the skull?"

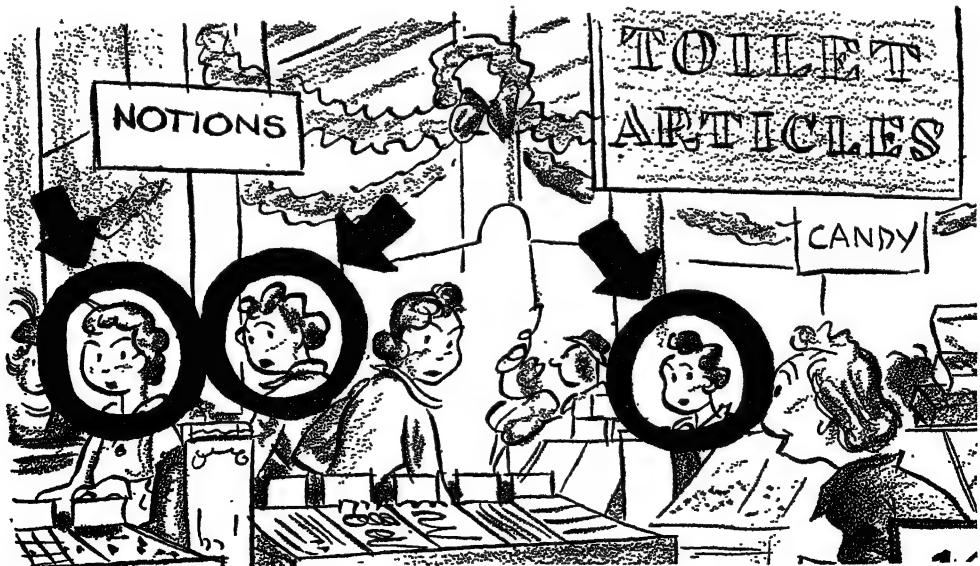
My answer is that there can never be anything *regular* about a cartoon. Cartoons are burlesques. Cartoons are never facsimiles. Of course, there can never be a hard and fast rule governing *all* cartoons. But, in the main, comic drawings of comic heads should not be limited

in any way, by *any* rules, anatomical or otherwise.

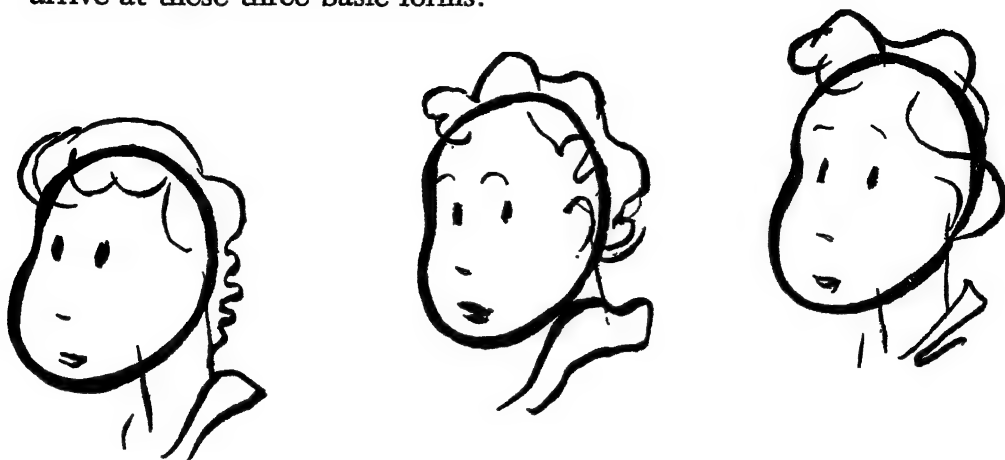
All good cartoon heads *suggest* that they follow anatomical formula. Actually, *they do not!* If a cartoonist uses an anatomical chart for the underlying structure for all his heads, he'll only be producing *one type of head over and over again!* It is this practise, this following an anatomical pattern that usually stamps all amateur work. How can we limit the creation of *all* cartoon heads to such binding formulae as these:



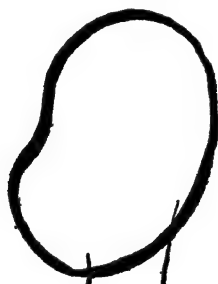
Here are three more, taken from cartoons by Roland Coe:



If we simplify these three heads above into their *doodles*, we arrive at these three basic forms:



Since all three basic forms are really only *one* form, here is Coe's *doodle*:-



Having arrived at this *doodle* years ago, Coe can use it forever and a day, without groping in the quagmires of anatomical research for his skull and bone practise.

After studying these pages you will see that every artist has his own idea of what a head should be. Coe, above, has taken his conception of a head and developed it into a master pattern. This master pattern is useable over and over again—even *within the limits of one drawing!* All sorts of other patterns can be developed, in time. *Doodling* will add new faces, new figures to your storehouse of knowledge—and by this system develop your work along *original* lines!

How much better, when other structural patterns are used:

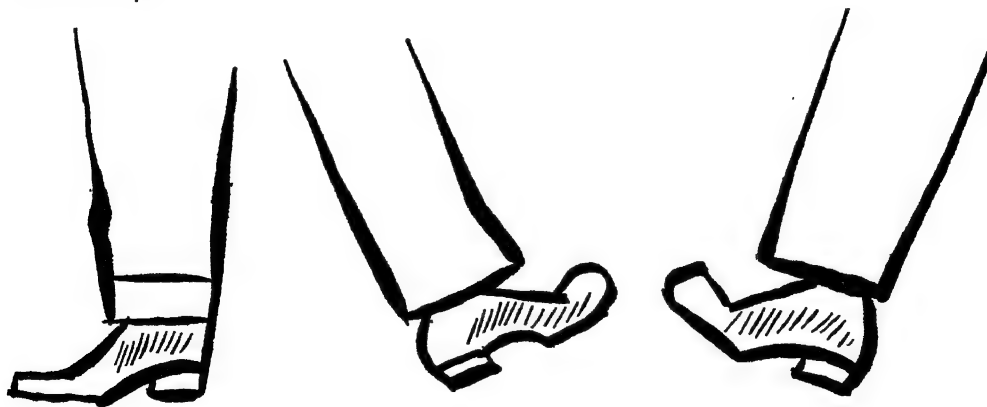


Aren't these heads more interesting? Do they follow any rules

of anatomy? Of course not! A head, in cartooning, becomes more interesting, more *personal* when it breaks away from the limited boundaries of the anatomical chart. So long as you bear in mind that your cartoon head must *suggest* a human character, you are safe in burlesquing and caricaturing any type of noggin.

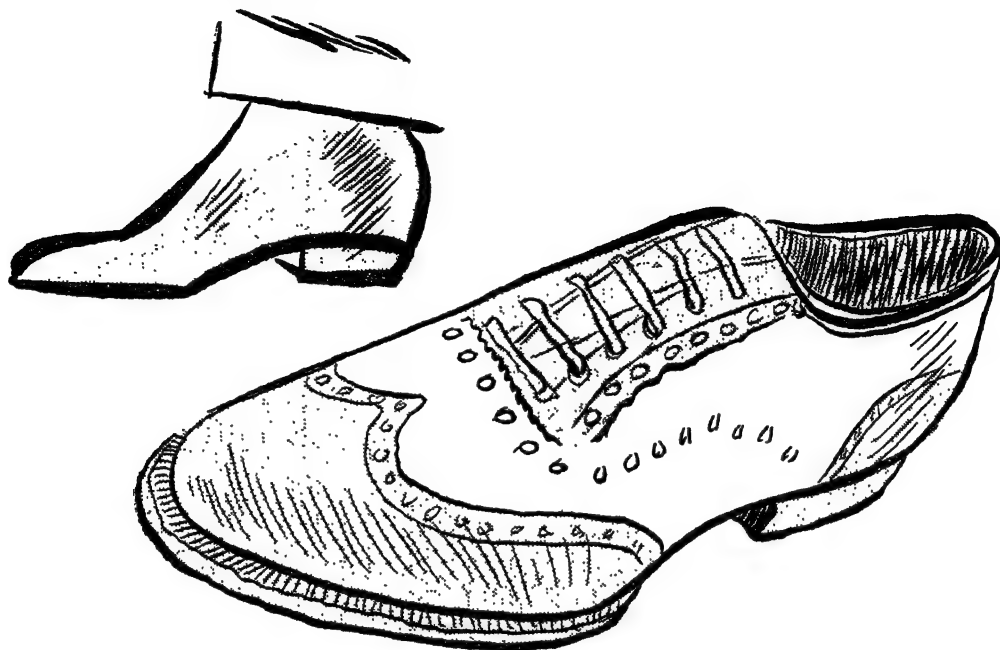
It's important to observe that even though these examples are all founded upon a *caricature* of anatomy and the general proportions follow a rational pattern, *all else is sheer invention!* And so it is with every cartoonist in print who sells his technique, his personality in a cartoon. Examine the work of Alain, Beavan, Price, Schus, Roth, Dean and the many others who contribute regularly to the magazines. Whatever their subject—you'll be able to spot their work easily. Their *doodles* have made them famous.

The rule of the *doodle* applies to every part of a cartoon, however small it may be. Characteristically, it is easier to spot basic forms and patterns in a drawing by looking for these keys in the smaller essentials. Take shoes, for instance. Observe the way Schus has drawn these three sets of shoes:—(Taken from three different Schus cartoons.)



Obviously, Schus always draws his shoes that way. He has perfected his master pattern, his *doodle*, his basic form for drawing footwear. Do his shoes look like the real thing? In a cartoon they do.

Yet, see how a pair of Schus brogans compares with an exact drawing from a shoe advertisement:



The artist who drew the shoe ad was deeply interested in preserving the *particular* design of a *certain* pair of shoes. If he hadn't brought in a reasonably accurate facsimile of the brogans ordered, the art director at the advertising agency wouldn't have accepted his finished drawing. Thus, he was obliged to *copy* a pair of shoes for his illustration. The manufacturer was selling just *that* pair of shoes to the reader.

Schus, on the other hand, wasn't concerned with one *particular* pair of shoes. He wanted a pattern, a *doodle* that would be to his readers a symbol of all men's shoes. He wasn't concerned with the highlights too much, the leather, the laces or the stitching. He solved his problem by simplifying all shoes to one pattern—one *doodle*. This symbol for a shoe may be used whenever Schus needs it. It'll always represent a shoe to the reader. It *is* a shoe—a skilfully planned

caricature of a shoe—a *doodle* of a shoe!

Do you see, now, how even the most simple objects must be *doodled*? Cartooning isn't concerned with the illustrator's problem—comic men can't use facsimile drawings of things. Cartooning demands *suggestion*—not *reproduction*. The sign of the master cartoonist is his ability to leave out the unimportant and include only those elements in his drawing that really matter.



Snaring your *doodle* will not be an easy job. There is only one way to learn how to simplify in drawing. That method is the hard way—the road of experience, of trial and error, of imitation and substitution. You must study other cartoonists, and imitate them for a while.

Remember, I didn't say *copy*! I didn't say *trace*! I said: *study* and *imitate*. Dig deep into the structure of your idol's work. Learn why he uses his set of *doodles*. Swing your pencil into the same *method* of drawing, if you care to—but don't *copy*! Study the simple forms under each of his figures. Invent improvements in your own style of *doodling*, by using the professional as a base, a source of study. But don't *steal*! You'll gain nothing but eraser dust by tracing another man's work and then inking over it. You'll never be able to sell it in the magazine or syndicate marts. Editors don't usually enjoy fakes.

Do all your copying for the sake of progress. Learn while you imitate—then *throw away all your lessons* and *retain the background of knowledge your idol has given you*. Don't hesitate to throw away your efforts at imitation! This is the first sign of progress. After you've thrown away a few thousand sketches, you'll find that there's some-



thing all your own in your work. You'll be drawing with a sudden skill that'll surprise you. Maybe the little Jap was right when he said: "No man can call himself an artist until he has drawn twenty thousand pictures—and thrown away all but one!"

It's a cinch to recognize a cartoon figure, isn't it? The cartoonist, in his never ending search for simplicity, makes very sure that he has drawn into his figure only those elements needed to create a type. In his simplification of costume, gesture, expression and structure, the professional uses all the tricks he has learned. Some of these tricks are sheer fakery. His brothers in the arts, the illustrators, the fashion and commercial artists, even the hacks, aren't allowed these liberties. How come? How can the cartoonist get away with it?

Here is how a usual cartoon figure compares with a fashion drawing and an illustration:



What makes one of these gents a cartoon? That's an easy question—the cartoonist works with a different formula. His figures aren't hide-bound, limited, restricted to a set pattern. They fly in the face of anatomy. They make proportion a mockery. Sometimes a big head rests on a midget body. Again, he may create a figure with elephantine pants and a pigmy head and yet sell it to an editor as

part of his cartoon.

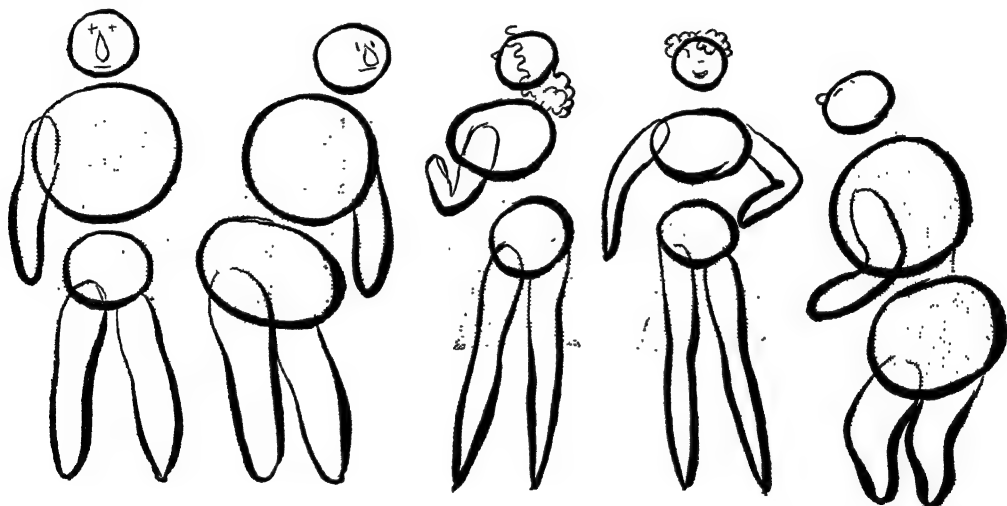


For all his figures, the experienced cartoonist has a mental picture of a *doodle* well in mind before his pencil touches the paper. Usually there are a few basic forms that the artist will use over and over again. The evolution of these master patterns takes time and study. You've got to have your *doodle* at your finger tips before you can play around with it on paper. You must know how a human moves, first. You must understand the mechanics of movement, so that

you can move your characters into instant action for the required situations. Learning the fundamentals isn't hard.

The human figure is divided into five big movable sections. (We're not calling a finger a movable section!) The head—the torso—the hip section—the arms and the legs. (Yes, we're forgetting about upper and lower arms, shanks, shins, toes, and knuckles, for the moment.) The beginner must understand that movement comes as a result of a shifting of these parts one against the other.

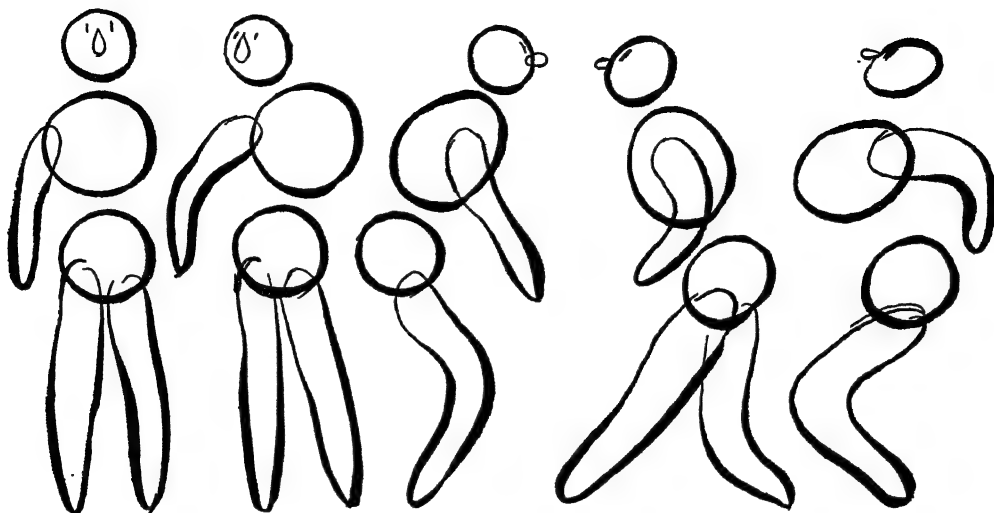
After you have learned these sections, their relative sizes will depend upon the type of figure you want to build:



Throughout all your research, your aim is this: *one master doodle!* One figure you can call your own! One basic form you can build other figures from, and develop into a symbol of your artistic skill! This figure will evolve from a careful application of all studied formulae, types, suggestions and expressions established by other cartoonists whose work you've used as a model. Let your figures flow easily from your pencil. Play around with the five important parts of the body until you feel yourself actually giving life to your mental image.

Move your heads into all sorts of exaggerated positions, then

try to set up the rest of the figure to justify these gestures:

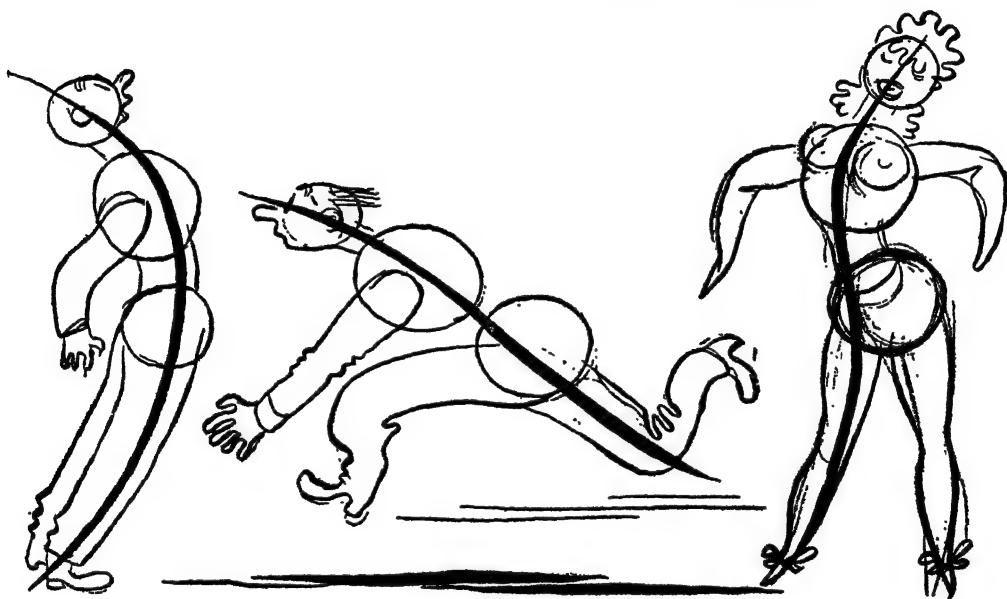


The use of the main "action line" is recommended for this study. During my brief sojourn in the whimsy mill of Mickey Mouse I discovered that all animation (in animated movies) is begun with



this system. The Hollywood Hogarths, however, demand an exaggerated action line, for all animated cartoons must exaggerate normal gestures. Mickey's Mouse Men seem to be doing all right with this system of action plotting. Why not try it for yourself?

By exaggeration of the main action line you will produce peppier pictures. Look for the line of swing in your figures—then bend it a bit farther back (or forward) than it seems to be in real life.

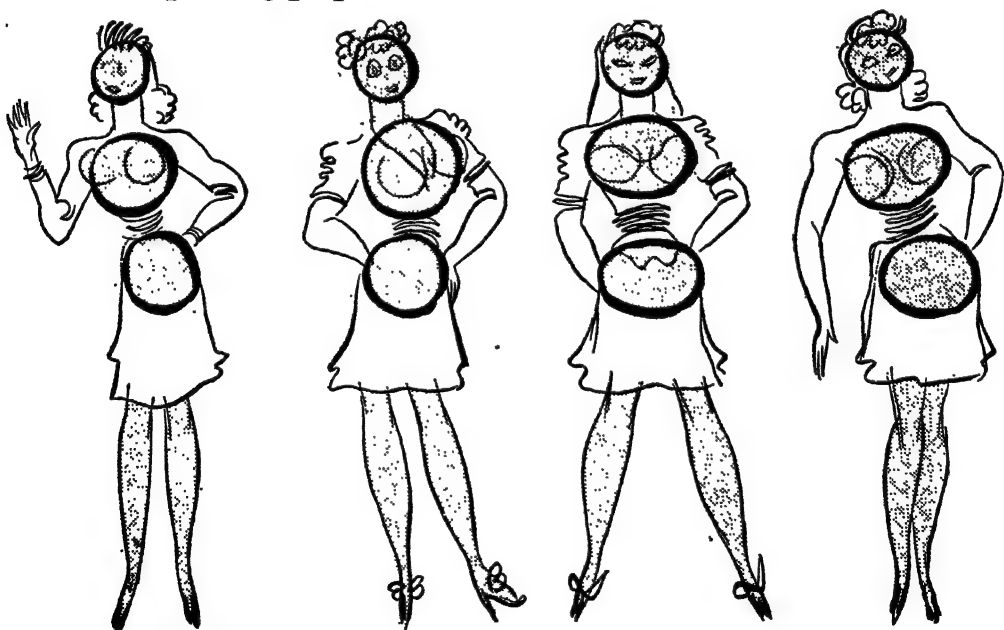


Set about, as soon as you are able, learning the essentials of a "sexy drawing." There has always been a ready market for cartoons of cute, attractive girls. In these markets, an artist needs more than a good gag to sell his work. No matter how funny your gag-line—it's imperative that the comic man know how to endow his creation with sex appeal!

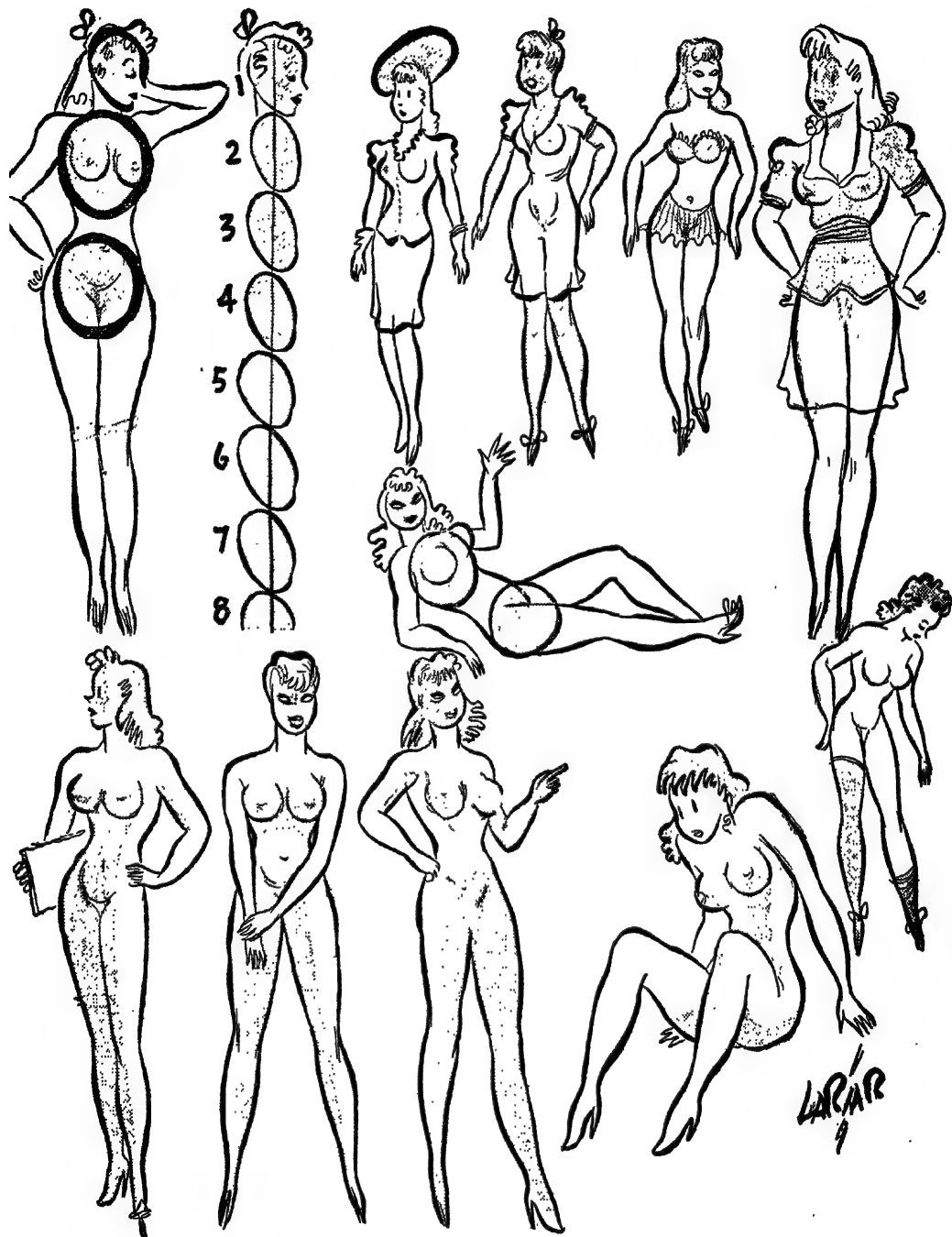
Formula drawing reaches its peak with the sexy dame problem. Ninety-nine out of ninety-nine cartoonists draw 'em the same way. The essentials are: her *doodle* (basic form. All sexy dames must be tall. Short *doodles* rarely do) her breasts, her hips and—most important

of all—her *legs*! No drawing for the sex field is any good unless all of these essentials are exaggerated with just the right amount of finesse. Super-exaggeration, of course, is worse than understatement. Too much emphasis on the attractiveness of the torso, for instance, makes for another type of drawing entirely. The borderline between smut and sex appeal is thin and dangerous. But, learning to walk the tight-rope in this field is a profitable pastime these days. Cartoonists who can draw a buxom wench are in great demand—and they always will be!

All sorts of rules and regulations, formulas and shortcuts have been worked out for the construction of an attractive female figure. Once you've learned the foundation, you can establish your own set of laws. But it's a good idea to start with the five essentials and then strive for pleasing proportions:

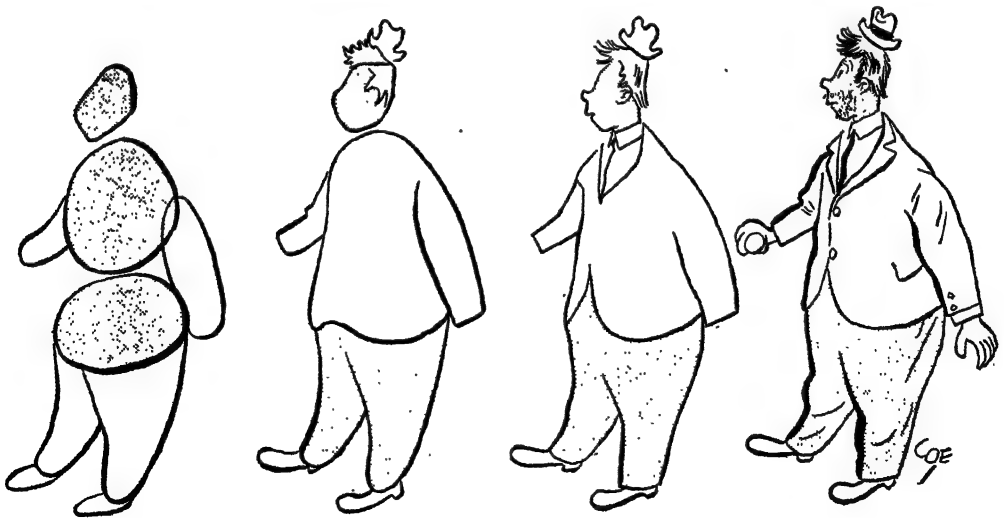
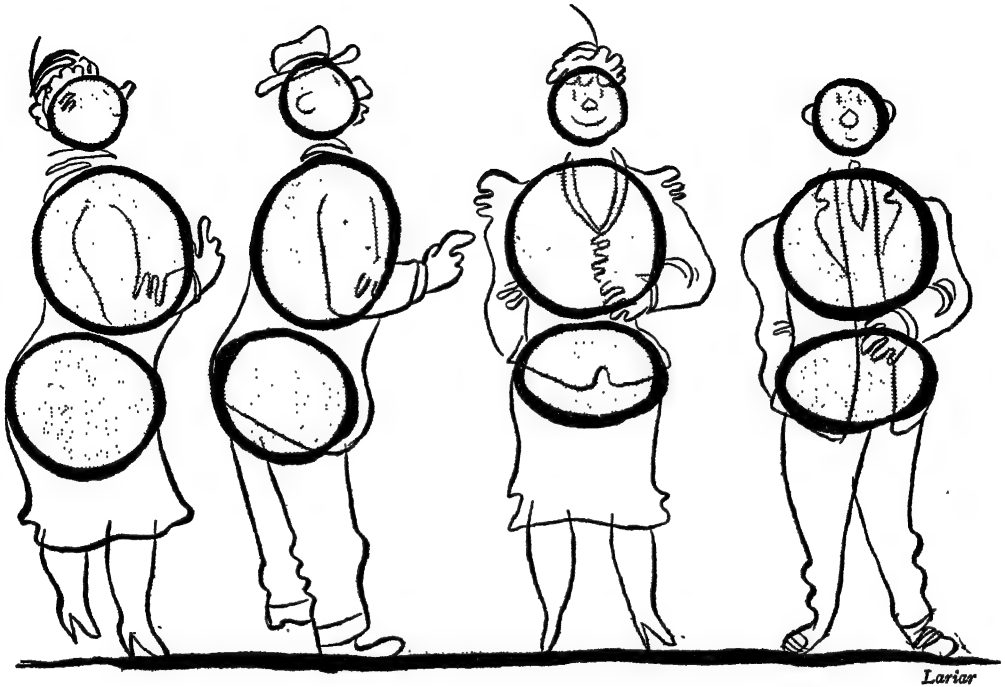


Don't keep drawing men only. Play around with the study of the feminine figure—and devote yourself to the manufacture of a *doodle* for each of the different types of women you use in your work.



CONTINUED PRACTICE WILL ESTABLISH YOUR OWN "STYLIZED" DOODLE FOR CUTE GIRLS

Notice how the middle aged woman resembles the male in set-up:



HOW A COE FIGURE GROWS







EVERYBODY KNOWS THE "DOONES" BY THE CARTOON STYLING THESE "DOONES" THEN ORIGINATE



MOVE YOUR SKETCHES INTO HUMAN GESTURES. STIFF, ANGULAR FIGURES ARE NEVER INTERESTING!



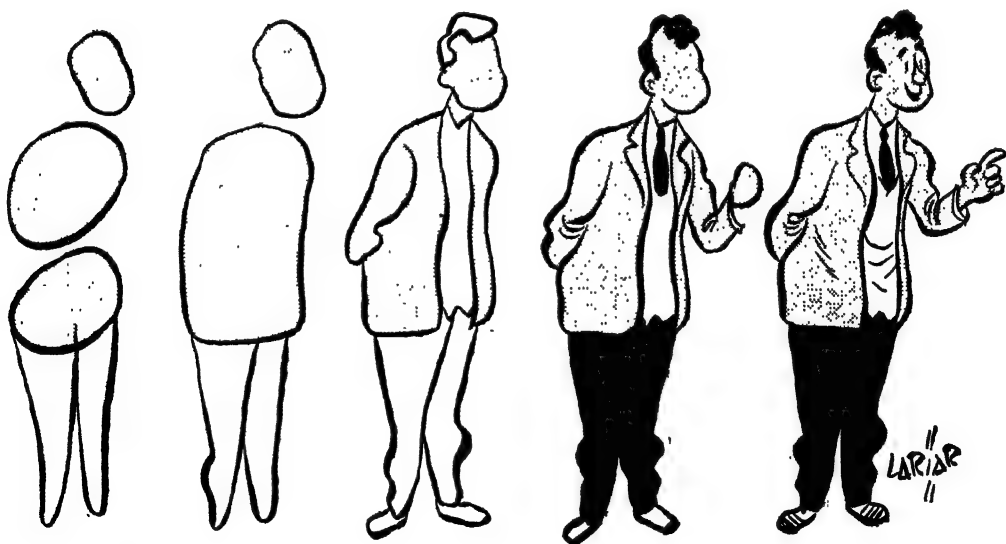
GIRL "SPOTS" BY ABNER DEAN

Once the pattern is grasped, further study will point the right direction to the final *doodle*. Study the leaders in this type of art. There's a reason for their fame. Find it, and attempt to turn it to your own advantage. You will get priceless help along the way, if you study the number of heads in a figure by your favorite artist. The use of a head as a unit of measurement is age-old, but still worth investigating.

*FROM HEAD TO TOE*

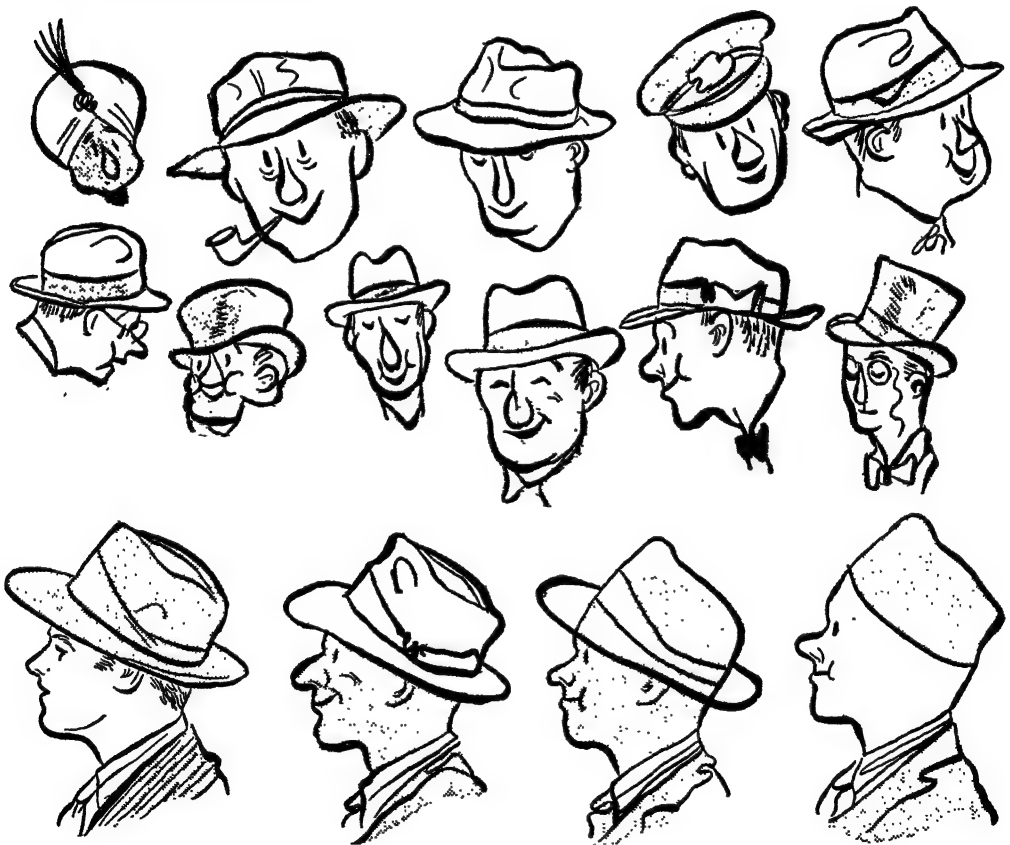
*Degas*, the famous French artist, spent many months on a drawing of a foot until he knew all about feet. He refused to “sketch roughly” or deliberately “fake” any part of one of his paintings. His passion for perfection was responsible for his continual research. And in this habit of patient study, *Degas* walked with the immortals. Most famous names in the history of the fine arts were dogged perfectionists.

This is a good habit, in every trade. Even a plumber must stop a leak with a perfectionist point of view. The beginner in cartooning should make very sure that he does not, for one reason or another,



avoid drawing the all important details—over and over and over again! The sooner you master them, the easier you'll master the full figure in all its complications.

Start with the figure (clothed) and work your way down, from head to toe. The problem is comparatively easy in the male figure. There are very few types of hats that you can't understand. Draw them all. You'll be called upon to use all sorts of headgear in your career as a cartoonist.



Women's hats, of course, are a never ending problem. They change every year! You must keep your weather eye peeled. Subscribe to a fashion magazine. Follow and clip the newspaper ads. Try to give

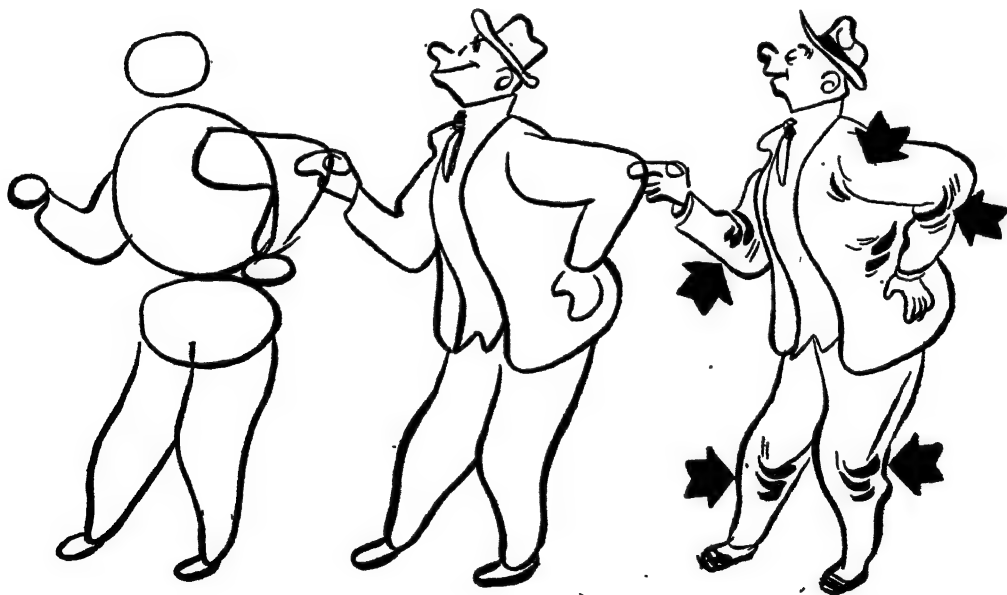
your drawings a feeling of authenticity in dress. The haphazard inventions of the amateur are usually quite worthless, so avoid making your own designs for a while.



Under the hat is the hair. Here, again, the male almost always

follows a set pattern for haircuts. But, have a care when drawing hair on the female head. Hair-dos are tricky. You must be sure that your winsome lass is up to date. If you are seeking the “oohs and aaahs” of readers (especially the female reader)—you should be careful lest your heroine’s curls detract from the cuteness of her face and figure.

Details of men’s clothing must be sketched and studied from all sources, before a feeling of form and style is mastered. Remember, there aren’t any square corners in the suit you’re wearing! By continual research among the clothing advertisements, you’ll find yourself creating your own rules about clothing. You can’t draw any article of clothing without *completely understanding* its drape, its size in relation to the parts of the body it covers, and its *wrinkles*! Many otherwise good amateur drawings are completely ruined because they lack *wrinkles*!



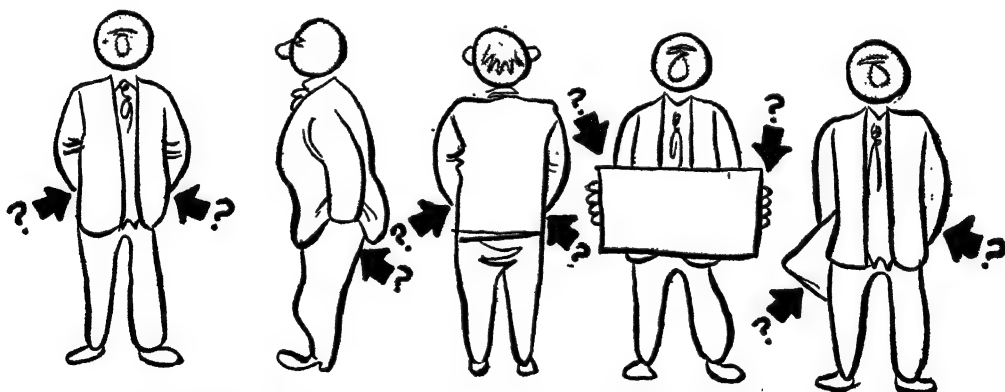
Look for wrinkles wherever there are *joints*. It stands to reason that cloth cannot wrinkle unless there is pressure from some nearby section of the body. For this reason, certain wrinkles have become



almost *symbols* in cartoonery. You'll find 'em around the elbows, knees, at the shoe level on the trousers, around buttons and in profusion in the seated figure.

In women, the study of dresses, shoes and ornaments is endless. Research will show you which types of dress are expected on the various women you draw. The sort of simplified sack a matron wears cannot be put on a young debutante. You will observe that the leaders in the field of illustration and cartooning *always* dress their women in style—and sometimes months ahead of style!

Working our way down the figure, we arrive at the hands—biggest bugaboo to the amateur cartoonist. The easiest way to spot an amateur is by putting the magnifying glass on his rendering of the digits! Nine chances out of ten he's put those hands behind the character's back! Or in his pockets, or behind a newspaper, or under a napkin! Amateurs usually "force" their compositions. They deliberately include unnecessary elements so that a pair of hands may be hidden.



A poorly drawn hand, in its proper place, is far better than a well hidden hand! Unless you can draw human hands easily and well, you might as well forget about becoming a cartoonist. You must approach the study of the hand in exactly the way you began work on the figure—find your "doodle"! There are many aids to hand-study—most of them easy to get and inexpensive. One of the easiest ways I've

found to teach beginners is by the use of an ordinary red rubber glove, of the sort used by housewives for doing the dishes. Almost any pose can be managed with a pair of 'em and a few thumbtacks. Then, too, there are casts of hands for sale in almost every art store. But the simplest method of study by far is the application of the *doodle* principle—simplifying all hands to a basic form—and working around this form until you get your own type of cartoon hand:



Last, but far from least in any cartoon, is the drawing of shoes. For the most part, all men's shoes are fairly easy to "*doodle*." The problem of milady's boot, however, is altogether different! Here again diligent practise, untiring patience and keen study will reap their just rewards. Try to avoid all fakery when you approach the drawing of women's shoes. Instead, pattern your *doodle* after your favorite cartoonist's type of shoe. Once you've mastered the *principle* and the *structure* of the shoe, you can invent your own with ease and originality.

The mastery of detail doesn't end with the drawing of shoes. A cartoonist's every day jobs involve the knowledge of thousands of assorted odds and ends which must go into his work. Most often, the

merest suggestion of detail will do—but you must be prepared to follow through on any assignment, from yachts to grasshoppers!

The average cartoonist submits at least twenty rough sketches each week to the magazines. This means that in a year he must draw over one thousand *different* drawings—for no two gag cartoons are very much alike.

“Where,” asks the amateur, “does a guy get all the knowledge, all the backgrounds for so many drawings?”

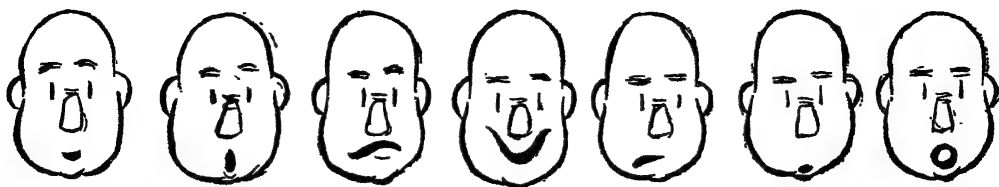
The answer is simple enough—you must begin at once to assemble a *morgue*. “*Morgue*” is the trade name for a file of clippings an artist gathers to help him along the way with his daily problems. This source file takes years to build and is never really completed. Material is clipped from all sorts of magazines, newspapers and specialized journals, and covers every classification that may be needed in your work.

To start a good morgue, you must first buy a good sized bundle of envelopes for filing. Most artists prefer a rather large size envelope, so that large illustrations and photographs may be included without folding. After you’ve bought your envelopes, the real work begins. You must devise your own filing system, cataloguing the envelopes cleverly, in order to facilitate “spotting” a piece of research quickly.

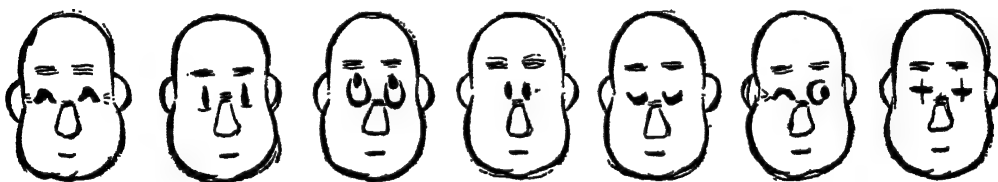
There aren’t two systems alike for this sort of file. I can only recommend my own method as a starter and suggest that you change it to suit your own needs.

My first envelope is labeled: ACCIDENTS. In this envelope I’ve gathered, over a period of years, about two dozen clippings of assorted accidents—from automobile to railroad, from bicycle to rickshaw. The second envelope is labeled: ADVERTISING CARTOONS. The third: AFRICA. The fourth: AGRICULTURE. My complete morgue consists of over four hundred envelopes, neatly labeled and lodged in a filing cabinet, convenient to my drawing board.

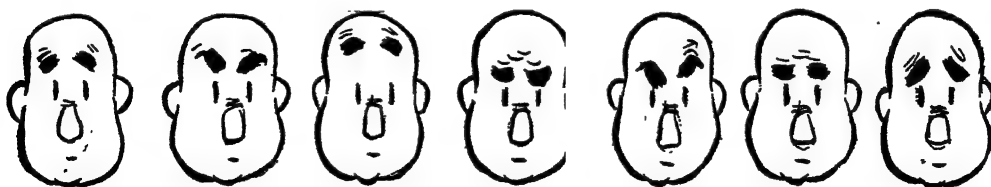
Start your morgue NOW! You’ll be needing it almost as soon as you begin to draw your first picture, and I’ll tell you why. Suppose,



When drawing the head, remember that there are only three essentially movable parts: the eyebrows, the eyes and the mouth. It is through the movement of these parts that you will discover new ways to draw expressions. The plate above shows what can be done by moving *only* the mouth.



Each of these three movable parts is as expressive as the next. By simply moving the eyes, as above, see how many expressions you can master. Of course, no one of these facial gestures is really extreme, but that is because only *one* important part of the face is being moved at a time. When two or more parts are moved, the expression becomes more pronounced.



The eyebrows lend themselves to exaggeration more easily than the eyes or mouth. Be sure to *force* the expression by lifting or lowering the eyebrows. The drawing above illustrates what can be done by moving *only* the eyebrows.

for example, that your first cartoon is set in a railroad yard. Two engineers are talking about the switchman, who is perched in his tiny tower above the tracks.

For this drawing, the following *important essentials* are needed:

1. Engineer's costume. (Authentic!)
2. Picture of locomotive. (Latest style streamliner.)
3. Picture of switchman's roost.
4. Background of atmosphere. Freight cars, tracks, etc.

It is a mental impossibility (unless you were brought up in a railroad siding) to invent, create or otherwise "fake" all of the above essentials. Yet, your drawing must be done accurately! Rather than wade through many magazines for a few days in search of these important ingredients walk over to your morgue, turn to the envelope marked: RAILROADS, and take as much background as your drawing demands.

Simple? You bet. Start your morgue NOW!

## SETTING THE STAGE

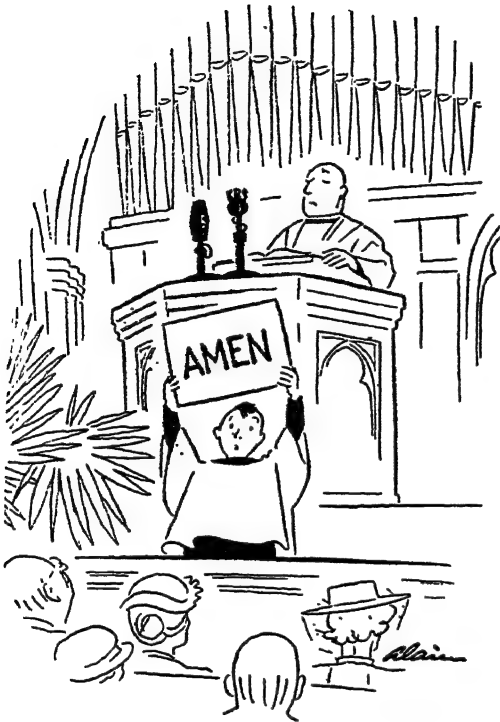
The ability to draw comic characters skillfully isn't enough to sell a professional drawing. A roster of Hollywood stars, gathered together in one movie, doesn't mean that the finished product will be a five star hit. What, then, can ruin a moving picture with so much talent on the loose? Anybody who has squirmed through a double-feature bill should know the answer to that one. Characters, actors alone, do not by themselves mean success for the Hollywood producer. He must make very sure that he is featuring his players in a good story, serviced by a good director and a staff of writers who will put spark and movement into every scene and every line of dialogue.

The cartoonist, too, knows that characters aren't everything in the composition of a comic drawing. He must put his characters in the right place, direct the reader's eye to the leading figure in the joke, and then set the stage with the proper lighting and background. This "*staging*" is very important! Without the proper knowledge of composition many otherwise good jokes will be ruined and rejected by your favorite editor.

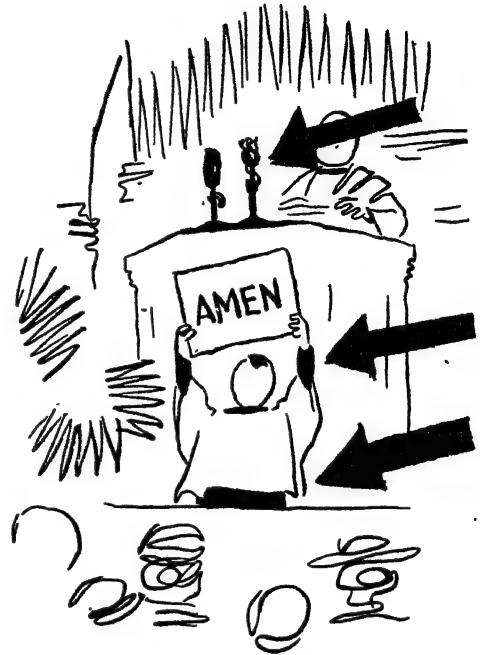
When you "set the stage" for your cartoon, whether it be a rough sketch or a finished drawing, there are several hard and fast rules that you must observe. These rules are not difficult to learn, but learn them you must, or you'll never be sure that you're really illustrating your joke with the right drawing!

1. Every drawing you make must have a **CENTER OF INTEREST!**

In each joke you invent, there is always one character who is



New Yorker



Alain

HOW ALAIN FORCES INTEREST BY INTELLIGENT USE OF SOLID BLACKS

your hero or heroine. If this character is talking, you must force the reader's eye to see him *first*! On the other hand, if the man who matters is part of the *action* of the drawing, "stage" your composition so that this action is seen first. You can't make the reader search through a maze of unimportant detail or misdirected action before he finds your masterpiece of humor. The reader must see the whole story in a glance! Remember to set your stage in such a way that your leading character can be spotted at once. Backgrounds should be suggested. Other characters should be played down. If you don't try for a center of interest in each cartoon, your jokes will lose their force, even tho' each of your characters be drawn to perfection.

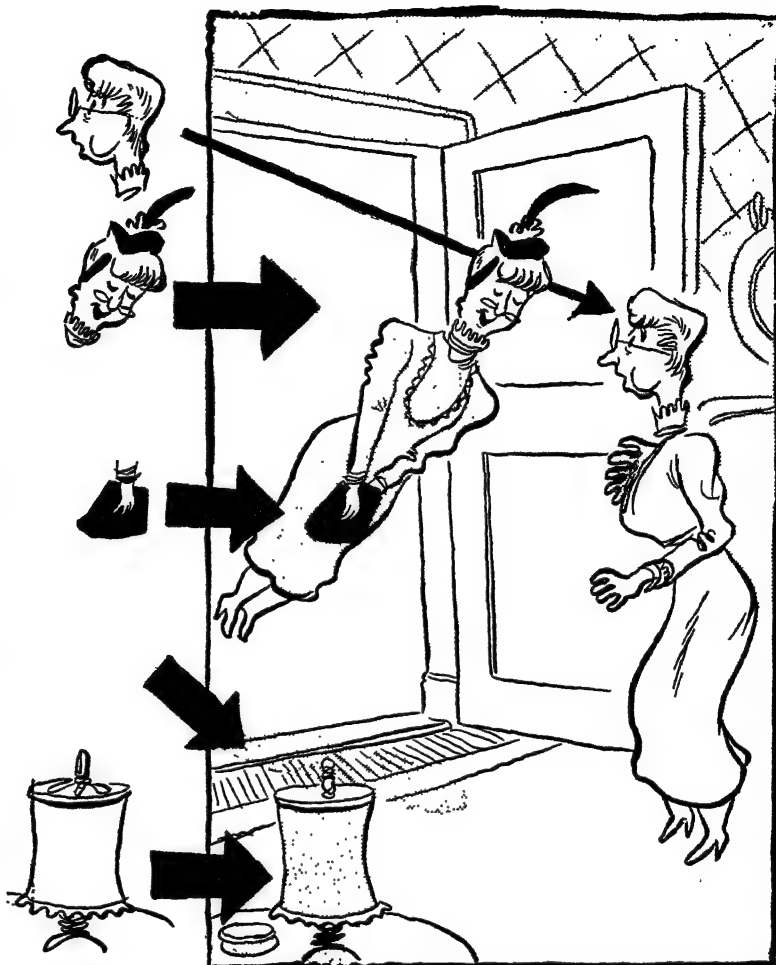
FIGURE NOT TALKING  
IS PLAYED DOWN TO  
GIVE STAGE TO

MAIN CHARACTER  
WHO IS ACCENTED  
FOR EYE APPEAL

HANDBAG IS BLACK  
TO HELP FORCE  
READER'S EYE TO  
MAIN CHARACTER

SHADOW IS IMPOR-  
TANT TO THIS GAG

LAMP AND TABLE  
GIVE COMPOSITION  
DEPTH



*This Week*

*Lariar*

"I HAVE A CONFESSION TO MAKE, ELLA. THIS AFTERNOON  
I HAD A COCKTAIL!"

## 2. Use AUTHENTIC BACKGROUNDS!

Every element of your "*staging*" is important! During the course of your cartooning career you'll be called upon to draw many thousands of cartoons. Each one of these will be completely new—completely *different*! If you think of each of your drawings as a minia-



ture stage set, your problem will be simplified. On the stage and in the movies, directors use "props". You, too, in every cartoon you draw, will make use of certain "prop" details over and over again. But you'll never use a "prop" the same way twice. (Or, if you do, you shouldn't!)

The most usual "props" exist in the most usual situations in cartooning. You've seen 'em over and over again in your favorite magazines! A salesgirl at a *perfume counter*. A woman in a *dress shoppe*. Two people at a *table in a restaurant*. A *courtroom scene*. A married couple *at dinner*. A scene at a *teller's window*.

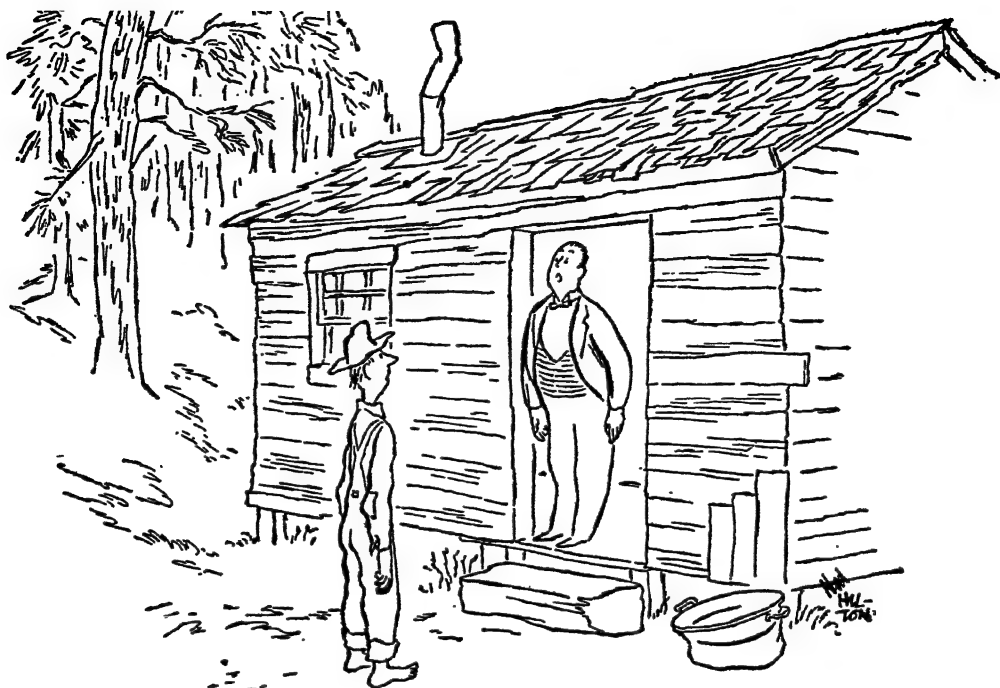
These, and many others like them, are repeated over and over again in most jokes. It's a good idea to save a space in your "*morgue*" for these backgrounds, as they're drawn by your favorite cartoonists. Then, whenever the occasion demands, you can borrow suggestions from two or three expert drawings in your file. Remember—I said *borrow from two or three!* That means you will compose *your own* background from suggestions out of your file. It does not mean that you will *trace, steal, or pilfer* another man's drawing *completely!*

The professional cartoonist can invent most backgrounds with as much ease as he creates characters. This skill, of course, is born of long practise. Don't expect to be able to create background atmosphere for your drawings without research.

### 3. LEARN PERSPECTIVE!

Amateur drawings are usually drawn in "eye-level" perspective. Drawings of this type usually scream to the editor: "*I'm an amateur—this is the only way I can draw a background!*" The answer from the editor is usually a neatly embroidered rejection slip, couched in dulcet phrases, all of which mean "No!"

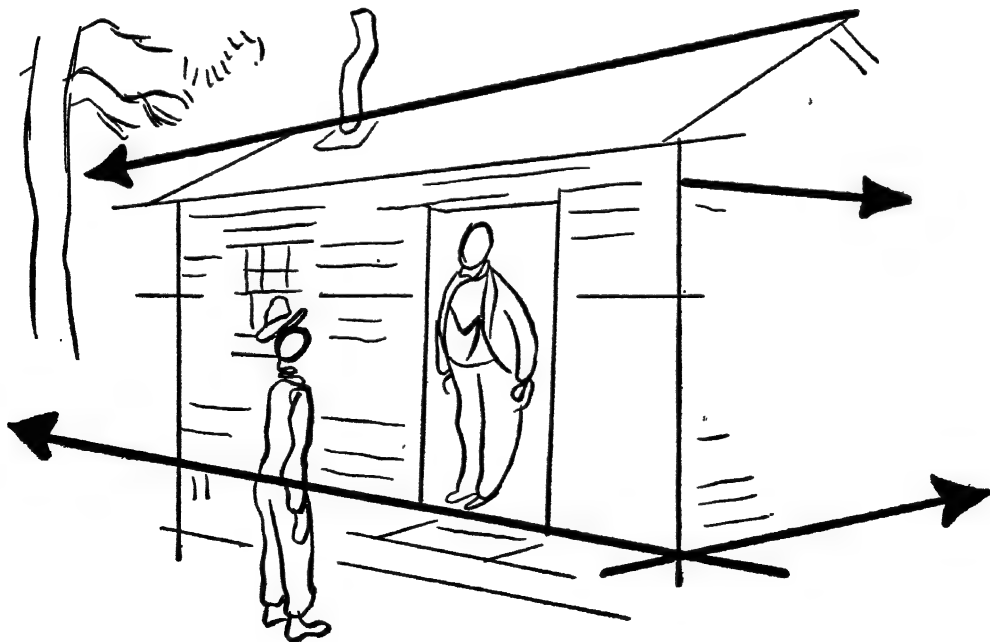
Eye-level perspective is taboo. *Never* use it! Of course, this doesn't mean that *all* eye-level drawings will be rejected. On the contrary, some of my best professional friends sell these items regularly. But, remember, they are *professionals* and can handle *all* perspective with equal skill. Amateurs, however, always seem to follow the same unfortunate road to the mastery of perspective. They cling

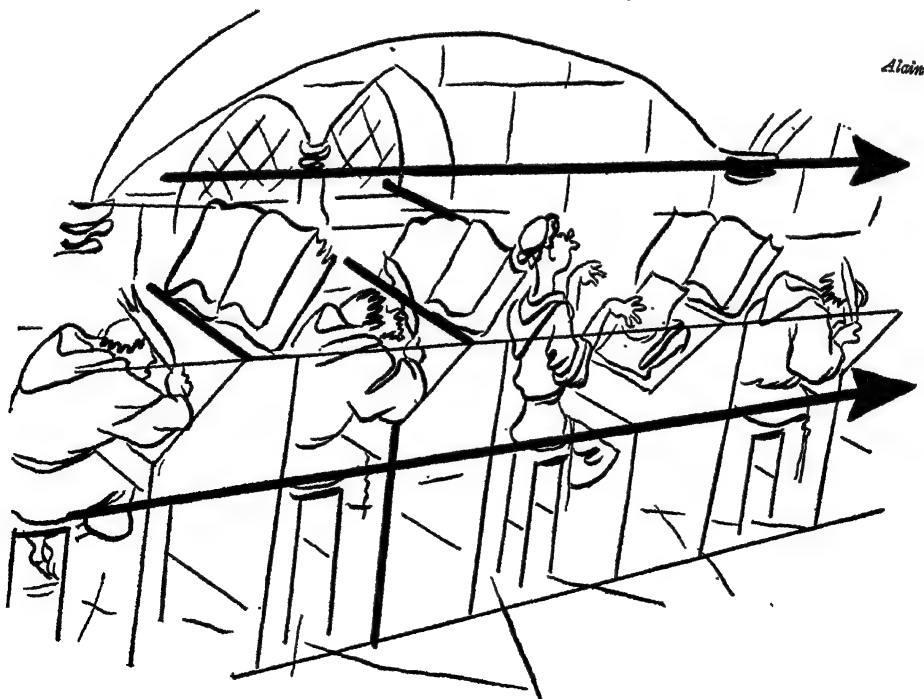
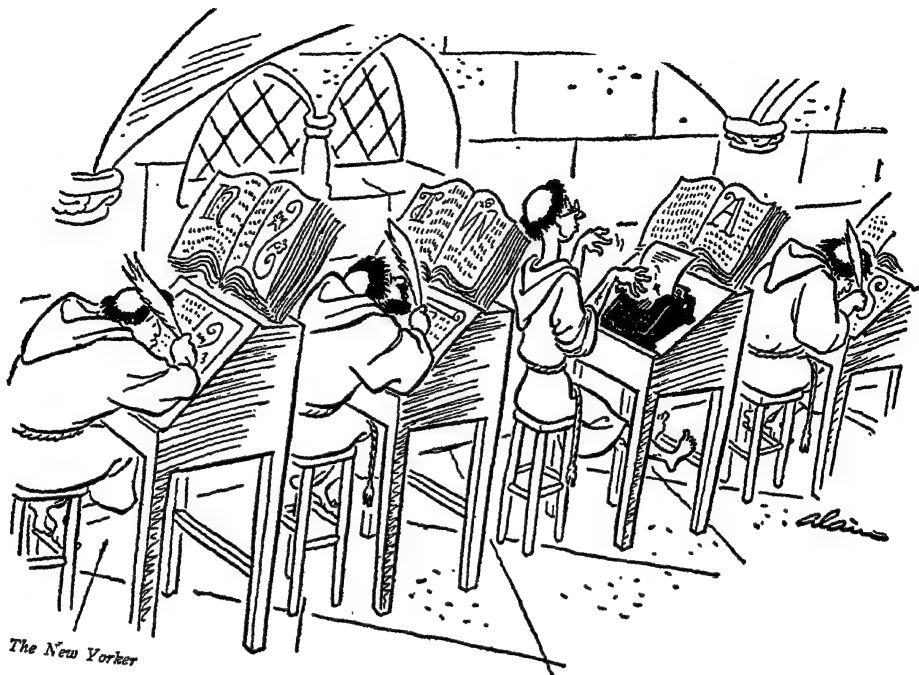


*New Yorker*

"I'LL SEE IF MR. SLOCUM IS IN. MR. SLOCUM HAS STRUCK OIL"

*Ned Hilton*







to the eye-level routine stubbornly, never experimenting with any other point of view. They try to "fake" backgrounds, which makes their cartoons as solid as fluff. Then, in a final burst of despair, they turn upon themselves and begin from the very beginning in the study of perspective. They buy books on the subject and finally lick it, which is what they should have done in the first place!

Perspective drawing isn't easy. But it can be broken down and made understandable by a very simple process. In order to learn just how much perspective is necessary to a good cartoon, try a "break-down" on a drawing by your favorite artist. You will notice that he is concerned mostly with the "horizon line" in his cartoon. Once the general direction has been established, all converging lines may be exaggerated, so long as they move in the direction of the "horizon line" spot.

Tricky perspective views aren't necessary in most comic-drawings. Learn the simplest and most direct approach first. The intricate views will come quite naturally, later on, when you really need them.

## CREATING YOUR GAGS

Let's talk about the manufacture of humor for a while. Back in chapter three we said that the first rule for good cartoonery was: "*There must be an idea, a funny idea lurking in the background!*" The final chapters of this book will be concerned with methods of finishing and merchandising your wares. This seems to be the logical spot for telling you how to go about actually *creating* your merchandise.

The amateur, seduced by his first okeyed sketch, locks himself in the attic to think up other funny ideas. Seated in a dim corner, he sets about wooing his muse, only to find that his brain is empty of all wit and humor. He squirms and sweats.

"Whew!" he shouts to his ego. "This business ain't as easy as I figured!"

After an hour or so, another idea pops out of a trunk. Our worried amateur throws it out of the window because he imagines he has seen it in print somewhere, long ago. He sweats and squirms. Time marches on. After a few hours of deep concentration and many cigarettes, he may have worked out a gag or two, all of which seem as funny to him as a rejection slip.

At this point, four out of five amateurs quit.

The seasoned cartoonist produces from twenty to sixty ideas each week. Of course, not all these gags are his own—most professionals use gag men. The beginner, however, knows nothing about gag men. He cannot contact such talent anyhow, until many of his drawings are appearing in the magazines. It is then that the professional gag men volunteer their services for a percentage of the check.

Until that day the amateur must devise his own systems for inventing humor. Getting gags is a matter of personal taste. There are many methods. But each method, remember, is based upon the mental quirks of the mastermind who uses it. It's impossible to give a standard recipe for making humor. Every ambitious young cartoonist has fertile areas in his brain, ready and waiting to be tapped for funny stuff. Here are a few of the systems I've used myself, and seen in use by other brothers in the cartooning business:

### 1. VISUAL STIMULUS.

This is by far the most popular and professional system for creating jokes. The users of this method know that it's impossible for the human mind to create a situation unless something sets the imagination afire. Staring for hours at your drawing board means that you are pulling humor from your brain's eye—and that your brain will soon tire of this exercise, even tho' you may get a few jokes in time. How, then, to stimulate the brain?

The easiest way to start yourself thinking of humor is by *looking* at it. The *visual stimulus* method involves the use of clippings, pictures and more pictures. These pictures need not be cartoons. The idea behind this system is to start your brain thinking of *pictures* at first, rather than ideas. In this way, the humorous situation is born *first*—the gag line, later.

But the brain is a queer partner! Many times this form of visual stimulus leads the mind far away. You may look at a picture of a battleship, think for a while, and find yourself with a very funny joke about an old lady and a plumber. Connection? There just isn't any. And yet, see how logically the creative mind can reach a plumber joke by gazing long and hard at a picture of a battleship.

Here's how it works:

The search for inspiration from the battleship leads the eye to observe all detail. The creative mind tries for humorous composition with all the parts of the battleship visible in the picture. After failing with the ship's guns, or the anchor, or the turrets, the eye might be



### HOW VISUAL STIMULUS WORKS

THE GAGMAN'S BRAIN IS STIMULATED BY WHAT HE SEES IN A PICTURE. ANY ARTICLE, HOWEVER SMALL, MAY SUGGEST ANOTHER GAG: 1. MAN SWEATING. 2. DOOR SIGN. 3. MAN IN OFFICE. 4. DISCARDED CLOTHING. 5. DESK. 6. STENOGRAPHER. 7. TELEPHONE. 8. BASKET. 9. ON-LOOKER IN OFFICE. 10. LIGHT. THIS LIST, OF COURSE, VARIES WITH EACH GAGMAN LOOKING AT THE PICTURE. HOW MANY OTHER INSPIRATIONS FOR HUMOR CAN YOU FIND?

held by a wisp of smoke from the stack. Smoke reminds the gag man of a chimney. A chimney reminds him of houses. Houses suggest pipes. Pipes suggest plumbers. And the old lady? Where did she come from? Perhaps the newly invented situation (the plumber and the pipes) demanded an old lady as the center of interest? The important thing is: we did get a plumber and an old lady from a battleship.



This example is an extreme. Naturally, most jokes inspired by battleships will have something nautical at the *base* of the joke. But extreme or not, the example above is perfectly normal to any hard working gag man. He is quite used to dealing in *extremes*. That's why he uses *visual stimulus* for his creations: he's anxious to force situations for gagging. Extreme situations, incongruous situations, are the most desirable. Try for these extremes and you'll never stray far off the right path to funny cartoons.

Here again it's important to make clear to the amateur that this *visual stimulus* method doesn't mean *copying*! When using another (published) cartoon for your inspiration, have a care! Remember that you must not claim as your own idea any thought that stems too directly from the written caption before you. Editors aren't patient with young cartoonists who submit pilfered material! To make a name for yourself, you must first prove to every editor you sell that the work you submit is YOUR OWN—and *always* original!

## 2. THE NATURAL SOURCE.

This is the "art" method of getting gags, and by far one of the most difficult systems for the amateur to master. (Most professionals would give their eye teeth to be able to work this way at all times!) ((I would!)) (((So would Schus!)))

How is it done? To answer this question correctly, we must deal in abstractions. Experience in *recognizing* humor is perhaps the most important asset. This means that you must be forever alive to all incidents that may be built into gags. Further, it means that you must think of gags *all the time* and be ready to take notes the instant an idea strikes your mental funnybone.

This school of gagging believes that all true humor is taken from life, and cannot be invented. Its devotees walk through the streets on the *qui vive* for droll incidents, odd bits of humorous dialogue and real life situations that can be set down almost as observed. (And *sold* that way!) They claim that this system is especially good for "human interest" and "family" humor.

They're probably right. It stands to reason that a funny situation, reported from life, will be easily recognised and enjoyed by the reader who has experienced a similar situation in his own family. Whether this system works for you or not, remember that the serious funny man has his eyes wide open for saleable humor every minute of the day!

### 3. SNOWBALLING.

This method is purely personal. You can take it or leave it. The system is a derivative of the fictioneering theory for plotting. I've found that it works at all times when other systems fail me. Maybe it'll do the same for you.

The *visual stimulus* idea, you will remember, shunts the imagination from one object to the next, until a satisfactory situation is manufactured. *Snowballing* is slightly different.

The system of *snowballing* came originally from a friend of mine who writes fiction. When in the doldrums of a "dry period" this author used *snowballing* to help him create plots. It worked in much the same way as *visual stimulus* in cartooning, except that in *snowballing*, the first observable detail is *held* and made a part of the finished product.

Here is the way my author friend demonstrated his system:

He was at a loss for a plot one day. He opened a magazine to a picture of a restaurant. On one of the tables, he spotted a salt cellar. His mind began to try for a story by *snowballing* that salt cellar. Then, he imagined his hero seated at the table. The hero spills the salt. To ward off bad luck, said hero flicks salt over his left shoulder. Of course, our heroine is at the next table.

The author used this opening incident in a story, and built the rest of it out of this opening.

In cartooning, I work much the same way. After examining an "inspiration" clipping carefully, look for a "prop". The "prop" may be anything: a glass, an automobile, a battleship, a wisp of hair or a microbe. Now, in order to *snowball* this "prop" into a humorous situa-

form our situation. Thus, by retaining one "prop", and trying for something else to work with, we're exerting our efforts toward the building of a funny picture—which is the first step in getting a gag.

tion, we *keep* the "prop", and attempt to add another element to it to

Remember, any prop will serve as the starting stimulus. Bear in mind that *snowballing* defines itself: when you start to roll a snowball down a hill, the ball becomes larger as you progress. But—and this is important—no part of the *original* snowball is lost in the rolling process. In the *visual stimulus* method you *do* lose the original prop. In *snowballing*, however, you work with one prop until it suggests a picture. If it doesn't suggest anything after a fair trial, drop the prop and get on to the next one!

This system works! I've tested and applied it in every type of job, from writing comic strip continuity to creating a regular bundle of jokes for the magazine marts. It is an excellent guide to all sorts of formative thinking, whether your object be gags or serious plot. I found that its system worked to perfection when doing gags and stories for Mickey Mouse. (Didn't I, Mickey?) Here, in a huge factory of whimsey, it seemed odd that so many perspiring gag men squirmed for ideas, while a super colossal source file stood at their very elbows.

Of course, no system will work unless the eager worker is endowed with a fair degree of mental alertness, imagination and intelligence. *Anyone can't be a gag man!*

#### 4. SEARS ROEBUCK, BEWARE!

Many gag men combine systems two and three by a novel twist for renewed inspiration. This method offers a variety of gags from two sources:—any mail order catalogue or classified telephone directory.

The harassed gag man thumbs through the pages of the mail order catalogue and pauses when his thumb tires. On this page (a section devoted to women's corsets) his eyes come to rest and his brain begins to percolate.



"Um—hummmnnnn," mutters the funny man. "Corsets, eh? This section should net me at least six little gems!"

And, after a few hours, he has hit the jackpot;—at least six good gags. Perhaps one joke will be built around a corset situation. The other five may concern ditch diggers, coal miners, African cannibals or chorus girls! Crazy? Not at all! For here, as in all other fine and applied rules for creating humor, the trick mind of the humorist refuses to stay put and wanders far from the original inspiration to gather its material.

With the telephone directory, the system is the same, but the "categories" are a bit different. Here the gag man is given a lead to a situation by a professional title. He may begin his gagging with: RADIO REPAIRS. From this, the germ of a radio situation is planted and the windup is very similar to the results shown above.

In all these systems one rule remains permanent:—it is important for the brain to be *stimulated*! Whether you get your inspiration by walking around the block, gazing at a clipping or thumbing through a catalogue, you'll always find that your mind responds to a stimulus. Remember this if you find yourself at the dead-end when you need a bundle of jokes!

So much for the many systems for gagging. Here is what Al Schaefer, one of the nation's best magazine gagmen, says about his own method:

"I take out a box of cartoon clippings (my boxes have 'em for the past four years). Now, let's say I want to work on "domestic" ideas (home life, dumb wife, shopping, etc.); I select several clippings of that type and look 'em over to get in the proper groove. Then I just take one and go to work on it, after making sure the *situation is more or less unusual*.

"I study it . . . and study it . . . and concentrate on it until I get a fresh idea from it. Then I ponder the idea, to make sure it's *new and good*, and strive to bring it to the point where I feel it can't be improved any further—and it's ready to be typed.

"That's how I get most of my ideas. But I try to be on the alert for them always, in all places, wherever I go. Often when out walking I try to picture vividly in my mind some cartoon that appealed to me particularly, and I dwell on it. If an idea results, out comes my ever-present notebook and I jot it down—or even only the "germ, if that's all I get at the time. I know that I'll always work on these "germs" later on.

"Just one more angle of idea-writing I'd like to mention:—those occasional infernal and harrowing "dry spells" when it seems almost impossible to get another funny idea. I found the only way to work out of a "dry spell" is to WORK! And most of these spells reward me by some very profitable ideas gleaned while in the process of struggling out!"

Harold Straubing, another ace gagman, says:

"As a child you may have played the game where one playmate will say, "Ocean!" The next shouts, "Boat!" And a third will cry out, "Smoke!", and so on. But I, armed only with an old Sears Roebuck catalogue, a file of old cartoons and pictures for playmates, play almost exactly the same game.

"A word or a picture may be my clue and send me off on a mental tangent. Either the gag line or the situation may come first, and sometimes one suggests the other immediately."

Nobody has yet written a comprehensive study of the magazine gag cartoon, and I can't imagine why. Historically, all printed humor has proven an accurate index to the tempo of the times. We can trace fads and fancies, public progress and decay by dipping back into the old files of our funny books. Aside from all historical interest, the gag cartoon *per se* fascinates every active cartoonist. Let's explore it a bit.

After a few years in the business, most serious funny men begin to dig into the *cataloguing* of humor. Each man has his pet theory. Each theory is incomplete, unexplored and fragmentary. But theory it is.

One afternoon, after a long bull session at Pirolle's, I decided to include a brief catalogue of gag information for this book. Many willing cartoonists offered suggestions. In this summary of gagery, I've tried to include only the sort of knowledge that would help an amateur. It is a compilation of the current trends in magazine cartooning, and may help a bit when the going is tough.

Gags (we concluded, finally) may be listed in the following classifications, all of them current and saleable:

### 1. THE HUMAN INTEREST GAG.

You know this type:

Junior has done something hilariously funny. The gag man recognizes it as human interest. These gags are concerned with the



Courtesy Collier's, The National Weekly

Lorian

"DON'T TAKE YOUR CLOTHES OFF, DEAR—WE'RE EATING OUT TONIGHT!"



Courtesy Collier's, The National Weekly

Schus

(HUMAN INTEREST)

"WE'RE ON OUR WAY TO A PARTY, MOTHER, AND DROPPED IN TO SAY 'HELLO'—AND LEAVE THE CHILDREN WITH YOU!!"



*human* first. They reflect the sort of unconscious humor you see every day in your family, or the neighbor's. People *do* these funny things. The reader laughs because he, too, has done these things, or seen Joe Zilch do 'em. If you can show the quirks and foibles of human nature—you've got a human interest gag. They sell like hotcakes—but they come to you as slow as the proverbial molasses. And—watch your drawing! The editor wants cartoon types that are "homey" and familiar to the reader.

## 2. THE INCONGRUITY GAG.



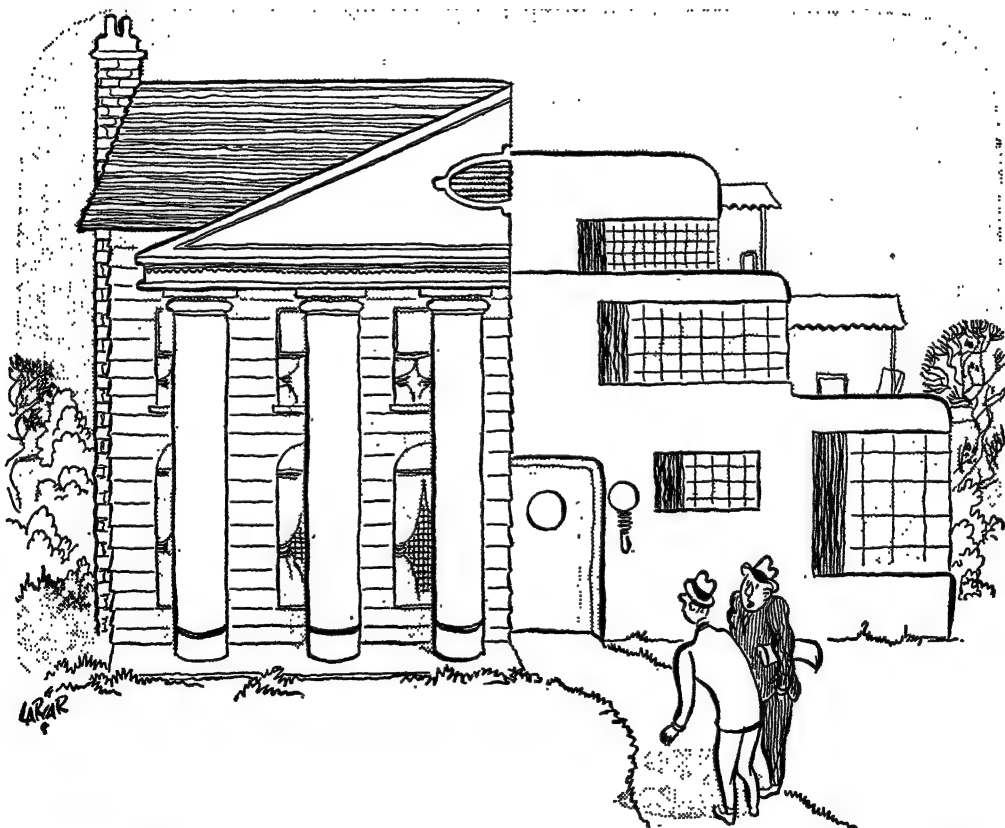
Courtesy Collier's, The National Weekly

Ben Roth

"IT'S PART OF OUR NEW HOME-LIKE POLICY AT BREAKFAST, SIR!"

This gag is won or lost in the picture. Make the reader laugh with your drawing. Tickle him with a situation that's founded on the impossible, the hilarious—the incongruous. If the picture is funny enough, the simplest gag line will bring home the bacon. Most cartoonists feel (mournfully) that the trend is far away from this type of humor today. Too, many editors refuse to laugh at these items whole-heartedly. But, strangely enough, they continue to break into print with an astounding regularity.

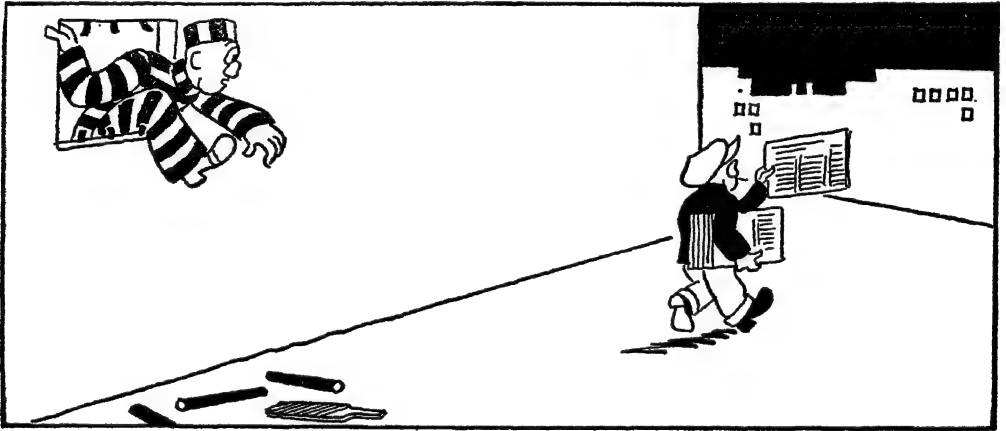
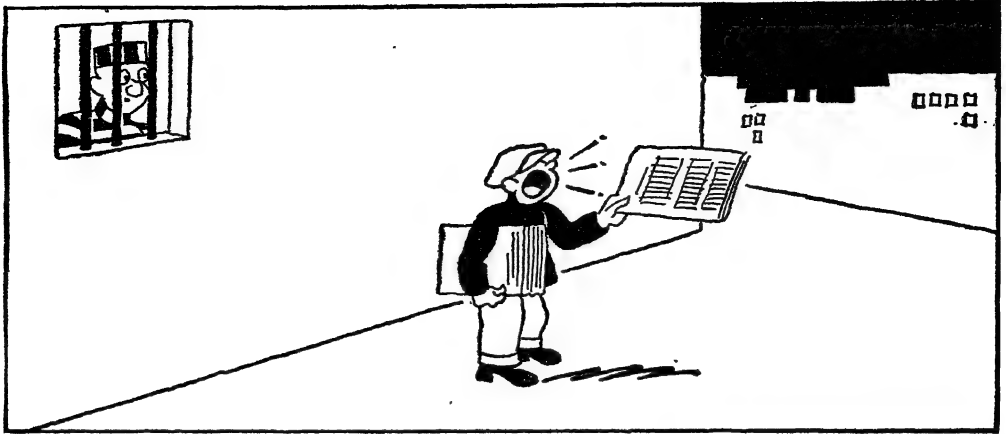
Amateurs experience difficulty with these gags because they don't seem to know how to "point-up" the drawing. Remember to



Courtesy Collier's, The National Weekly

Larier

"WHEN IT WAS HALF FINISHED HE UPS AND GETS MARRIED!"



A THREE PANEL PANTOMIME BY COURTNEY DUNKEL

direct attention to the incongruity (which is your center of interest) at once! This type of joke ran its hectic span of popularity from the middle twenties to the middle thirties. Many magazines still feature incongruity . . . and it pays to keep trying a few of these each time you submit funny sketches.

### 3. PANTOMIME GAGS.

Pantomimes are the toughest problems of all for beginners. The usual gag of this type involves a simple continuity, which either makes or mangles the finished product. The vogue for these gags hasn't waned since the early New Yorker days.

The art problem, in pantomiming, is the perfection of simplified drawing. Keep your backgrounds super simple and yet complete enough to suggest whatever locale is required. Too much technique will oft times ruin an otherwise excellent pantomime. Play safe and use your most primitive pen and ink style.



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Borgstedt

Essentially, pantomime drawings are nutshell stories—not too far removed from short short stories in structure and their effect on the reader. The artist is imitating his fictioneering brother when he creates a pantomime. The short-short story writer plays a game with his reader. He leads the reader toward one ending and then suddenly *surprises* him with another. Isn't that what the cartoonist does, too? Study a good pantomimist (Dunkel, John Groth, Larry Reynolds) and you will see that *all endings in a pantomime must be unexpected!*

## 4. THE TIMELY GAG.



Copy. 1949 by United Feature Syndicate, Inc.

By Permission United Features Syndicate

Abner Dean

"I WANT YOU TO ADD A CONVOY!"

National defense, swing music, news events, seasonal sports and pastimes—all these things (and many others, too) are active subjects for gagging. A timely gag may fall into any other classification, of course. (It may be a timely pantomime, timely human interest, etc.) I've included it in this catalogue because of its merchandising qualities. Timely gags are best sellers—if you can get 'em!

#### 5. THE PUN.

Somebody once said: "A pun is the lowest form of humor."

Let's not fight with him. If puns are low humor, every radio comedian isn't funny and radio audiences aren't arbiters of the joke business. (Do you hear me, Bob Hope?) Fact is, most magazines won't buy puns. Oh sure, you'll see an occasional play on words in the best of 'em—but these paradoxes are part of the cartooning business.

Amateurs dote on puns. And, for this doting, there isn't any anti-doting. Best policy is to get 'em all out of your system. Sketch 'em, file 'em and forget 'em. Once in a while you'll sell a few to the lesser journals. But have a care which puns you submit to the big slicks. Careless contributions of this sort of humor may earn you a reputation it'll be heard to erase!

#### 6. THE SEX GAG.

The sex gag, (like the timely gag) runs the gamut of all the classifications. A good sex gag follows no set formula. The hint, suggestion, innuendo or *double entendre* may take place in any type of picture. A lot depends on the way the drawing is composed. More depends on the way the pretty girl is drawn.

Simplest formula for sexy cartoons: a good pun and a better figure. Experts will probably shout me down at this point. I won't shout back. I'm talking from my own experience.

You can enlarge this list of gag types at your own convenience. By careful study of your favorite magazines you'll be able to make your own survey of the sort of comics editors are buying. Slant your cartoons at the magazine you're trying to sell. You'll hit the jack pot sooner, if you do!



Courtesy Collier's, The National Weekly

Lariar

(HUMAN INTEREST)

"YOUR LEFT EYE IS SLIGHTLY ASTIGMATIC WITH A TRACE OF MYOPIA ENTEROPSIS, AND YOUR RIGHT EYE IS LIKE SOME DEEP, DARK, LOVELY POOL, TOO!"



Courtesy Collier's

Larry Reynolds

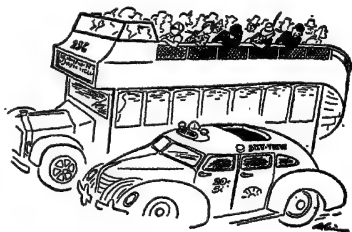
(HUMAN INTEREST INCONGRUITY)

"COULD I HAVE ONE, PLEASE, LADY?"



SPOT DRAWINGS BY D'ALESSIO





CAPTIONLESS GAGS BY ROBERT DAY, ALAIN, NED HILTON AND GEORGE PRICE



Courtesy Collier's, The National Weekly

Larry Reynolds

### (PANTOMIME)

STUDY HOW THIS ARTIST HAS SIMPLIFIED HIS BACKGROUNDS, AND MOVED HIS FIGURES, THROUGHOUT THE 'STORY,' WITH PERFECT EXPRESSIONS FOR EACH FIGURE!

## 7. THE CAPTIONLESS GAG.

The perfect gag. The dream of all good gag men. If you can develop a situation that requires no gag line and transform it into a picture funny enough to make people laugh, you've found the formula for this type of humor.

Often this type of gag will take hours to produce. It involves patient effort and the "perfectionist" point of view, for it is always much easier to end your labors by giving a situation a gag line. Every detail in the picture must be "pat", before this sort of joke will sell. (And some magazines won't take 'em as gifts—even the best of 'em!)

You can school yourself in this kind of gagery by starting a situation with signs. (*Room for rent*, *NO SMOKING*, *DETOUR*, etc.) Elementary gags will arrive first. Forget 'em—they've probably been done before. You'll find, however, that diligent practice will improve your work and you'll soon be able to get these items as easily as you manufacture the other brands.



Courtesy Collier's, The National Weekly

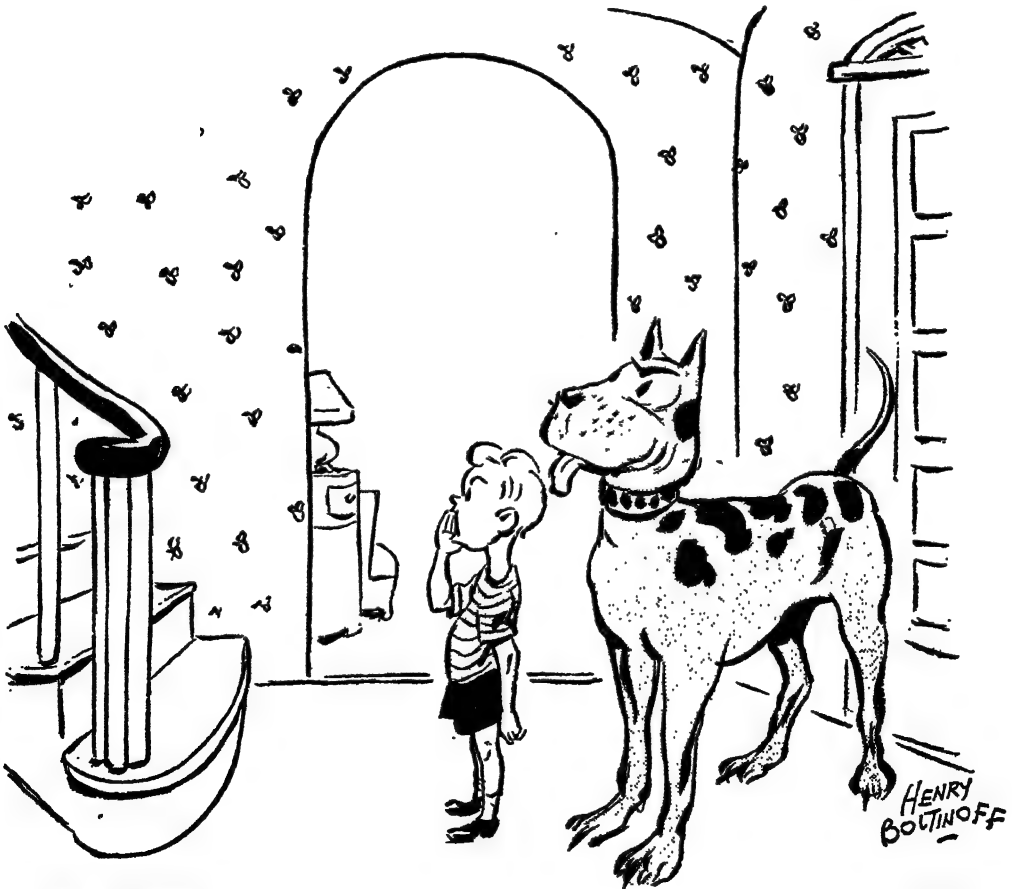
Schulz

CAPTIONLESS GAG "SPOTS"

Magazines of all sorts are buying captionless mirth provokers in quantity these days. You'll find many examples in *Collier's*, *The Saturday Evening Post* and *The New Yorker* every week.

#### 8. THE ANIMAL GAG.

Animal gags were in vogue until the early thirties and ran their hectic span until the editors (and, perhaps, the public too) became bored with them. Not too many of these bits of whimsy break into print today, and when they do the gag line is a very good one.



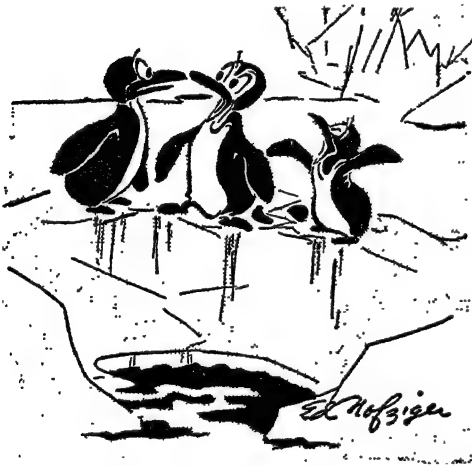
*American Magazine*

*Boltinoff*

"HEY MOM, I BROUGHT A FRIEND HOME FOR DINNER!"

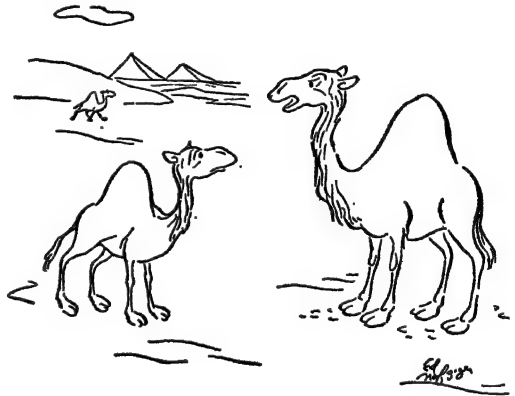
In most animal gags, of course, our dumb friends are given the power of speech, and the qualities of mankind. This doesn't mean that animals can be *forced* into any human situation.

Ed Nofziger, ace of all animal cartoonists, says: "I like to caricature the beasts the way others like to caricature people. I do it for fun. I don't agree with the theory that people laugh because they feel superior to something. There are other reasons just as important. On the serious side, when it seems necessary to be serious, I find that the beasts carry a point very well."



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"HE WANTS A SAND PILE!"

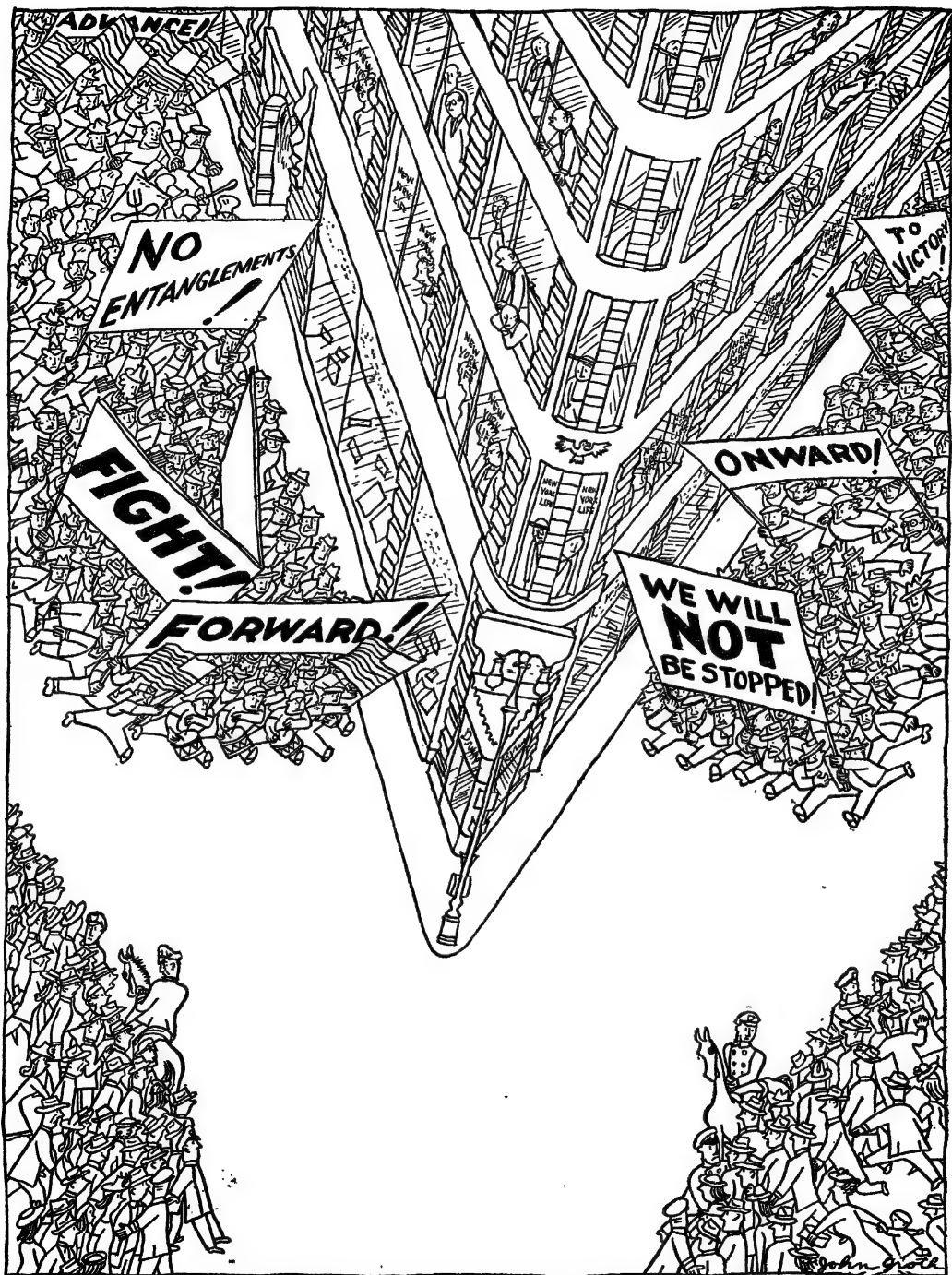


New Yorker

"BUT YOU JUST HAD A DRINK LAST WEEK"

But modest Ed doesn't say a word about the excellence of his draughtsmanship. His little friends move about in a world of Ed's creation and are the product of long hours of work and study. That is the reason why Nofziger's animals are popular . . . he puts all other cartoon animals to shame by comparison. (Mickey Mouse and Donald Duck, please take notice!)

Query the editor involved before submitting your animal gags. It isn't wise to battle a taboo!



New Yorker

CAPTIONLESS GAG BY JOHN GROTH



*College Humor*

*Larier*

(SEX PUN)

"I WON'T BE HOME UNTIL LATE, MOTHER—I'M SITTING UP WITH A SIKH FRIEND!"

FROM ROUGH SKETCH TO FINISHED DRAWING

"What now?" asks the amateur. "I've got my ideas, loads of 'em. What do I do with 'em?"

The struggle for original ideas is only the prelude to the important work of preparing your material for submission. Have you checked all your gag ideas? Are you quite sure that no one of them has been done before? Have you checked your gag-line for brevity, punctuation and punch? You have? Good—then we're ready to begin the final stages of free-lance magazine cartoonery.

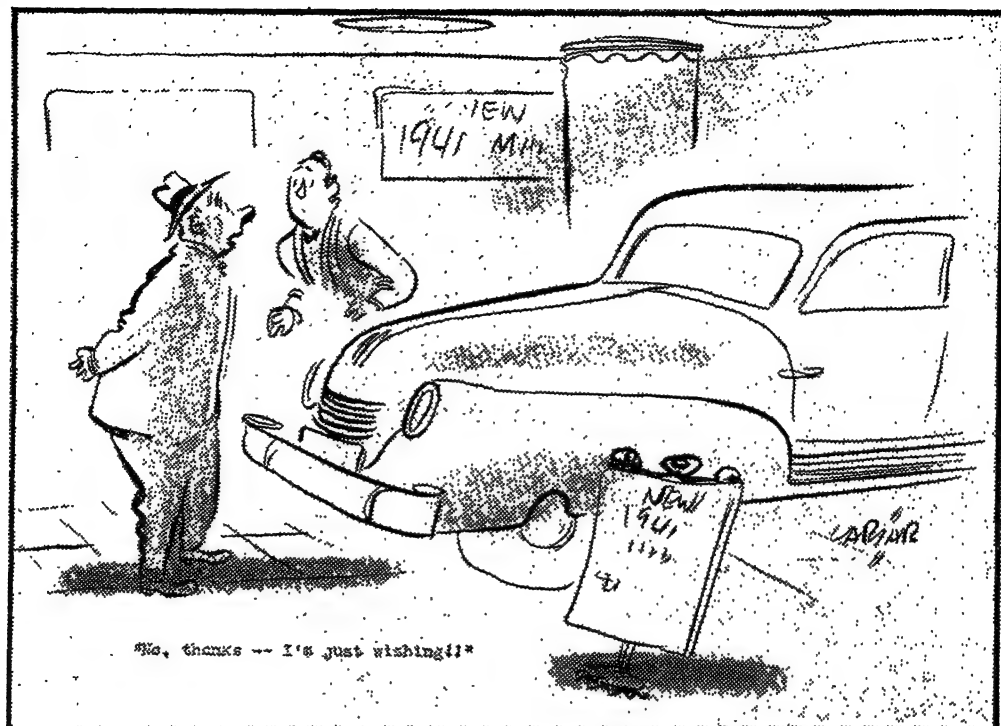
Your first essential is a batch of good paper—for your rough sketches. The most popular size (and the correct size for contributions) is the ordinary sheet of bond writing paper—8½ x 11.

There isn't any limit to the type of technique you may use on your rough sketches. Most beginners prefer pencil, with the caption inked neatly in solid black india ink beneath the drawing. Others like pen and ink—or brush and ink renderings of their gag. It's important to use the technique that you handle best. You must be sure that your rough sketch "sells" the gag-line to the editor.

Rough sketches, too, may be done in water color, lithograph pencil, conté crayon, wash or any other popular medium. But, experience has proved that the simplest, most direct sketches are as good (if not better) than the more ornate, fanciful renderings. You've only *one* job to do, in any rough sketch: *Sell the gag!*

When choosing your rough paper, remember that a rough sketch travels many thousands of miles during its lifetime. The paper you use must be of sturdy stock to weather all this handling, cuffing





ROUGH SKETCH DONE ON HEAVY BOND PAPER. BRUSH OUTLINE, AND RUBBED PENCIL FOR ALL SHADOWS. NOTE TYPEWRITTEN CAPTION!

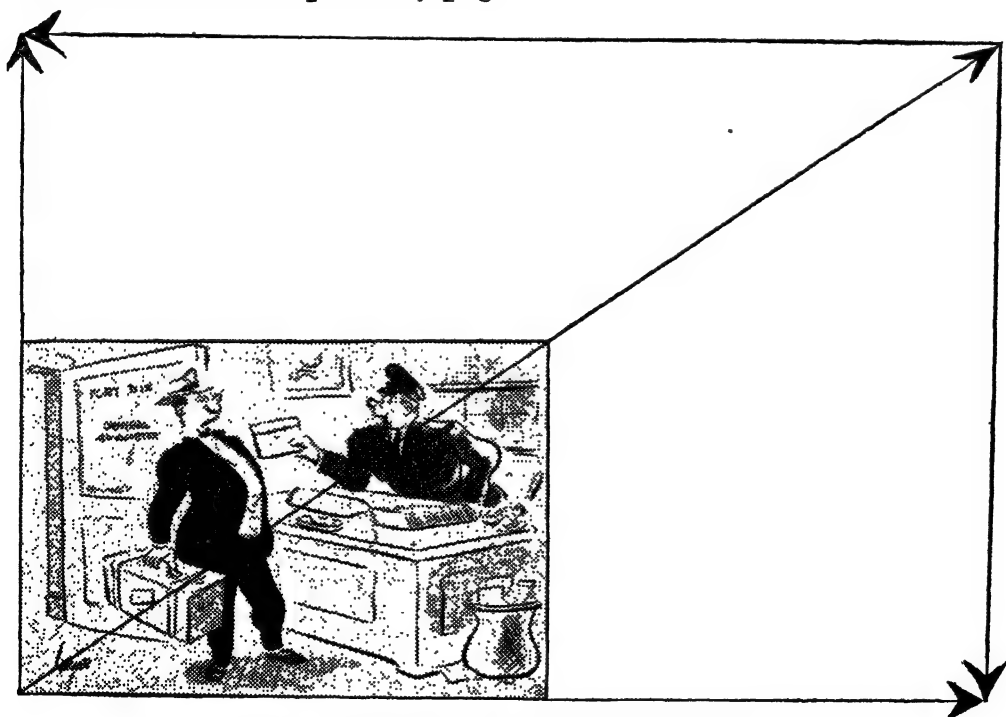
and general stomping by the post office department. Make sure that your bond paper (if you use a bond) is at least sixteen pound weight. Of course, the heavier the paper, the more serviceable. The choice is all yours.

Rough sketches are usually done in a quick, simple style of drawing. There isn't any need for you to struggle with the intricate problems you expect to face in your finished job. Suggest all backgrounds. Draw your main situation boldly, and point your drawing at the heart of your gag. Remember that a busy editor looks through hundreds (if not thousands) of rough sketches every day. You must show him the point of your joke quickly! At the same time don't go to any extreme in your drawing. A sketch that is *too* careless will not

suggest to the editor that you can do the finished art work. Try for a happy medium—the type of drawing that will show your talents and yet take little time to do. An amateur should be able to sketch roughs well before venturing to submit his material to any market! Many eager spirits have been stifled by the rejection of poor sketches.

Let's assume that you've submitted your usual weekly batch of idea sketches. Suddenly, on one balmy Thursday morning the postman greets you with a neat white envelope, bearing an okeyed sketch! The editor wants you to finish your drawing in black and white and specifies a pen and ink technique. He tells you that your finished job must reduce to a shape four inches wide by five inches deep.

Your first step is to enlarge this shape so that you may do a large drawing which will reduce to exactly the right proportions. This is a simple process. Just rule in your original shape and follow the directions on this explanatory page.



DIAGONAL IS ALWAYS USED TO ENLARGE ANY SHAPE!

After your shape has been laid down, draw your picture carefully in pencil. Be sure that your pencil drawing is exactly correct. If you follow your outline with a pen, it's important that you know where you're going. Imperfect pencillings mean scratchy, wobbly pen lines.

Pen and ink drawings must be done in a firm, even, flowing line. There's only one way to perfect a pen technique: *practice!* After you've found a pen that suits your hand, begin exercising your fingers with simple practise like this:



Simple lines, eh? And yet they form the foundation of all pen and ink drawing! The student should attempt to achieve *accuracy of pen line* as soon as he has mastered an even-toned pen technique. This means that you should be able to ink your line in *all directions* with the same steady control. To develop this skill first place two dots on your paper. Then, holding your pen line to an even value, connect these two dots by one straight, smooth stroke:

The modern cartoonist needn't be a master pen and ink craftsman to sell his work. The trade, for the most part, is quite content to accept outline black and whites, with Ben-Day backgrounds and solid blacks. Many art books still include the involvements of cross-hatching and all the other long archaic techniques in pen and ink. These old fashioned methods of pen drawing are rapidly disappearing from the



1-24

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PEN AND INK BY E. SIMMS CAMPBELL

"SHE GOT HERSELF SUN-TANNED TOO DARK FOR THE CHORUS AND SHE'S TOO GOOD TO FIRE,  
SO THEY'RE *featuring* HER!!"

comic business. There is still a small demand for the cross-hatch system in certain comic strips, but the more modern comic artists forgot about the cross-hatch long ago. (See *Terry and the Pirates*, *Inspector Wade*, etc.)



Dave Breger

Dave Breger

Courtesy Collier's

"IT'S ABOUT TIME YOU PEOPLE RESTORED THE TWO-CENT POSTAL RATE!"

(Pen and ink drawing, with Ben Day background)

Pen and ink drawings can be given a tone only by the application of *Ben-Day* screens by the engraver. (This, of course, only applies

to those drawings the editor demands done in pen and ink *ONLY*—pen and ink outlines may also be used with wash tones.) After you have finished your drawing, (and IF the editor allows you a *Ben-Day* tone) you can indicate the area of tone by applying light *blue* water color in the sections of the drawing demanding it. Most editors will allow you this added tone—but don't apply it unless you're sure it's permissible!

Brush and ink involves the same amount of practice, and is generally considered more difficult to master. Most brush drawings differ from pen and ink in that the brush line is rarely *even*. A good brush daughtsman establishes his own technique in the way that he *spreads* his line. For this reason, the practise exercises are altogether different:



When you begin your practise, buy a small, well-pointed camel's hair brush and be sure to swing your brush with a smooth, free stroke from the very start. The Japanese, most expert of all brush technicians, believe that the surest way to mastery of the medium is the *free hand drawing* method. This means that all *sketching*, all preliminary study should be done directly with the brush, without any pencil outline at all. Serious students won't doubt the efficacy of such advice. The Japs must be right—take a gander at their masterful prints if you don't believe me.

Wash drawings may be outlined in almost any medium, from soft pencil to diluted ink, pen and ink, brush and ink, litho pencil or conté crayon. After your outline has been finished, set your drawing aside and prepare to mix your wash. The wisest course, for amateurs, is usually the simplest. Mix one pan full of the lightest tone you expect to use on your drawing. (The lightest tone on most wash drawings



*This Week*

**"SO FAR SO GOOD, TUCKER!"**

*Lariat*

(Brush and wash, combined with Rubbed Pencil. Note center of interest emphasized with blacks.)



Courtesy Collier's, The National Weekly

Lariar

"ONCE AROUND THE PARK AND THEN TO THE POLICE STATION!"

("Light to dark" finished drawing, done in HB pencil outline, lamplack, and H pencil on details.)



isn't usually far away from the "flesh tone") Begin by applying your light tones first. When you have covered all light sections of the drawing with this value, darken your wash (about a half tone) and fill in the heavier tones. Work this way until you have reached dead-black in your wash. Then, after all your tones are washed in, you're ready for the final spots of solid black and your drawing is finished. This system—"from light to dark" is used by many professionals as well as the beginners in the trade. Try it.

There are other methods, of course. My own, for instance. In working all wash drawings, I immediately *finish* my center of interest. Whether the center of interest is one figure or a dozen—this eye-catching section of the drawing is done first. I do this because I believe that *only* the center of interest in most drawings needs *accenting* and *pointing up*. In this way, I avoid all chance of ever *losing* the center of interest in my drawing. Once it is finished, I can fade the background washes to exactly the right degree and avoid wasting time.

In the interests of proper staging, you must make sure that your main characters are well featured. As an aid to this check-up, you can buy yourself a small "reducing glass" in any art store. This glass, held over your cartoon, will reduce it to a tiny spot—almost the size of your magazine reproduction. If you can see your center of interest well through a "reducing glass", your wash values are correct.

A final hint in making your wash drawings: be sure to work at a *tilted* board when you're applying 'em! Start your wash at a high point in your drawing and work *down*! (This guarantees a smooth texture, devoid of all lumps.) Work on illustration board, so that your drawing will not bend or warp. (If you use water-color paper, tack it down well.) And, last of all—take your time!

*THE GREEN PASTURES*

—COMIC STRIPS—

The avid amateur says: "All right, professor—I've already sold the magazines! Now what must I do to sell my comic-strip to a syndicate?"

Whereupon he slides a group of drawings across the desk. I thumb through them gingerly, whistling through my teeth to hide the laugh that's crawling up my throat.

"Original?" I ask.

"Of course!" The lad is indignant. "What made you ask?"

I point to the curly haired hero in the first panel.

"He looks like *Terry*, from *you-know-who-and the Pirates*," I suggest. "And the story—the locale—don't you think it's—uh—similar?"

The novice reddens to the gills. "I suppose it is a bit similar. But I only tried to give 'em the sort of stuff they seem to want!"

From that slice of dialogue onward, the floor is mine:

Most big syndicates receive hundreds of comic strip ideas each week. Out of the welter of amateur and professional work, only a few ideas will arrive at the purchasing editor's desk for further scrutiny. Why? Mostly because naive amateurs fill the mails with feeble imitations, bungled ideas and out-and-out junk! No syndicate will invest money in imitative cartoonery. Hard boiled newspaper editors won't buy 'em. Hard boiled newspaper readers won't read 'em!

"Oh, yeah?" scowls the novice. "That's what *you* think! I've seen loads of imitations, running regularly in the papers I read! How about it, wise guy?"

After which, he proceeds to rattle off a series of names, popular and otherwise. But these strips are *not imitations!* Many times syndicates create comics similar to other popular and accepted *story ideas*. For instance, there are quite a few *Western* strips, *detective* strips, *kid* strips, etc. The syndicates, however, never try to imitate a *particular* artist's technique or follow too closely his story pattern.



Courtesy King Features Syndicate and Chic Young

"BLONDIE"

Selling a comic strip is the hardest way to break into the cartooning business. The trend, these days, is still in the direction of new *continuity* strips (such as *Superman*, *Terry and the Pirates*, *Abby 'n Slat*s, etc.) These cartoon continuity strips are a complex, involved creation. Let's take a look at the ingredients:

### 1. THE BASIC IDEA.

Before you begin to draw your comic strip, it's wise to check your *basic idea*. What sort of a story is it? Are the characters new, different, appealing? You must approach your story problem from the point of view of *daily interest*. Have you constructed the type of yarn that leaves the reader anxious for the next day's episode?

Remember—*new ideas* are always in demand. Think out your strip idea carefully. Approach the idea from the *story* angle, even before you draw a line. The best art work in the world will not sell a cheap imitation to the syndicates. (And, don't confuse the syndicates with the new flock of *comic magazines*, most of which are feeble attempts at imitation.)

## 2. THE ART WORK.

Most continuity strips are a bit removed from run of the mill cartooning. The veterans who draw these daily adventures are, in the main, well schooled in *illustrative* art. There's a difference between *Popeye The Sailor* and *Terry and the Pirates!* *Popeye* is the sort of figure any cartoonist can create and develop. He begins and ends with a *doodle!* But how about *Terry*? Milton Caniff, the artist who puts *Terry* through his paces is a skilled craftsman at *illustrative* drawing. His compositions are masterpieces of atmosphere and design. His characters are *real people*, moving about in a *real world*—a world of high adventure, action and authentic backgrounds.

Can you do this type of art work? Do you feel that your technique is adaptable to *illustrative* cartooning? If the answer is "No", by all means stay out of the field, until you're ready for it.

## 3. THE WRITING.

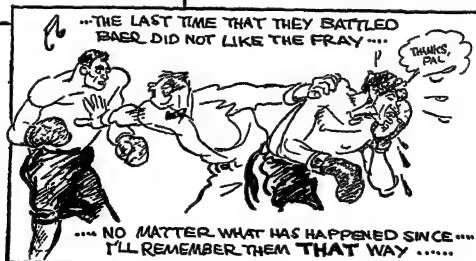
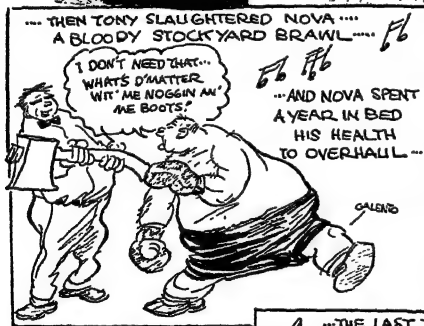
Cartoon continuity strips are a writing job, too! Syndicates discovered, some time ago, that good cartoonists aren't all endowed with the power of moving a story, in interesting incidents, from day to day. The technique of writing the continuity comic strip is just as specialized as radio writing, short story writing or any other form of fictioneering!



Courtesy King Features

HERRIMAN'S IMMORTAL KRAZY KAT

If you think you can master a strip, write a continuity for forty-eight days, the usual length of a running story. This means that you must first write a synopsis of all your action and then "break it down" to daily incidents.



Courtesy  
N. Y.  
World-  
Telegram

QUESTION:— WHAT CONNECTION WAS THERE, 2 GENERATIONS AGO, BETWEEN THESE 2 STARS - ONE, AN ACADEMY AWARD NOMINEE, THE OTHER, A WINNER?

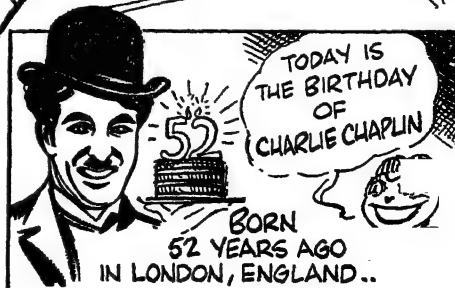


Joe Murray  
4/16

ANSWER:— JACK OAKIE'S GRANDFATHER, (THE REV. ALBERT JUMP, OF INDEPENDENCE, MO..), BAPTISED GINGER ROGERS!



THE GOAT USED IN "SIS HOPKINS" GOT SO FOND OF CHEWING JUDY CANOVA'S BRAIDS THAT A PERFUME, TO WHICH THE ANIMAL WAS ALLERGIC, WAS PUT ON JUDY'S HAIR EVERY DAY..



Courtesy King Features Syndicate

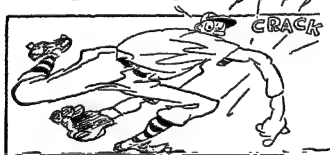
"SEEN" STARS"

Feg Murray

You've heard of the wonderful  
Iron Horse Lou,  
Who looked as if he would  
never be through  
For fourteen years as good  
as new,  
And then of a sudden, he —  
ah, its true! —  
I'll tell you what happened  
without ado,  
Scaring McCarthy into fits,  
Frightening Yank fans out of  
their wits, —  
Did you ever think it could  
happen to Lou?



Now in building a player,  
I tell you what,  
There is always *somewhere*  
a weakest spot; —  
In arm, foot, elbow, in thigh  
or slat;  
In body, or shoulder, or neck  
or at bat,  
In fielding, or hitting, or feet  
that are flat,  
Something *someplace* will fold  
like a hat.



And that's the reason, beyond  
a doubt,  
That.

But Gehrig was not like the  
common folk;  
Created was he, like the  
strongest oak;  
Seemed nothing could crack  
on this hardy bloke!



No flaw to be found, no  
use to try  
With hand as good and sure  
as his eye,  
His arm was just as strong  
as his knee;  
His back and shoulders enough  
for three;  
And his legs the best you  
ever did see.



Tops! I tell you, I rather  
guess  
He was a wonder and nothing  
less!



Players they came for a  
year or two,  
Stayed a while — were re-  
placed by new.  
Dugan, Ruth, Meusel, all are  
through  
But there stood the stout, old  
Iron Horse Lou  
Playing the bag as the best  
could do!

A thousand ball games  
passed and found  
Gehrig at first base strong  
and sound.  
Fifteen hundred came and  
went;  
Eighteen hundred — and still  
unbent.  
And then the two-thousand  
twenty-first game  
Playing as usual, much the  
same.

ing a record gol-darn  
purty,  
Came two thousand one hundred  
and thirty.

Nineteen thirtynine, the first  
day of May —  
About the Oaks temples the  
hair had turned gray,  
A general flavor of mild decay,  
But nothing local as one  
may say.



His body was sturdy — just like  
at the start;  
His lungs were still as strong  
as his heart,  
He was sound all over as any  
part, —  
And yet, as a whole, it is past  
a doubt  
In one more game he will  
be worn out!

The second of May, Thirty  
nine!

McCarthy was naming his  
men down the line —

And what do you think the  
people found?  
Dahlgren on first to the right  
of the mound!  
And off in the dugout with  
head going round  
Was the man who had played  
himself into the ground.



You see, of course, if you're  
not a dunce  
How he went to pieces all  
at once, —  
All at once, and nothing first,  
Just as bubbles do when  
they burst.

End of the wonderful Iron  
Horse Lou.  
Flesh is flesh — and Lou is  
through.

1 TO OUTRAGE WENDELL HUGHES — AND HIS "THE BROWN MASTERPIECE"

## 4. THE CHARACTERS.

Continuity comic characters aren't really comic! Very few of the daily stories concern themselves with old-fashioned comic heroes. (*Popeye* has continuity. So have *The Bungles*. How many others are there?) If your story is slapstick, similar to *Popeye* in characterization, you may use really comic characters. (All of whom can be built from doodles.)

If you yearn to do the other type of strip (straight story like *Terry and The Pirates*, *Inspector Wade*, *Mandrake*, etc.) remember that your characters must be illustrative. They must move in authentic action, against real backgrounds and talk like human beings.



Courtesy King Features Syndicate and Jimmy Hatlo

"THEY'LL DO IT EVERY TIME!"



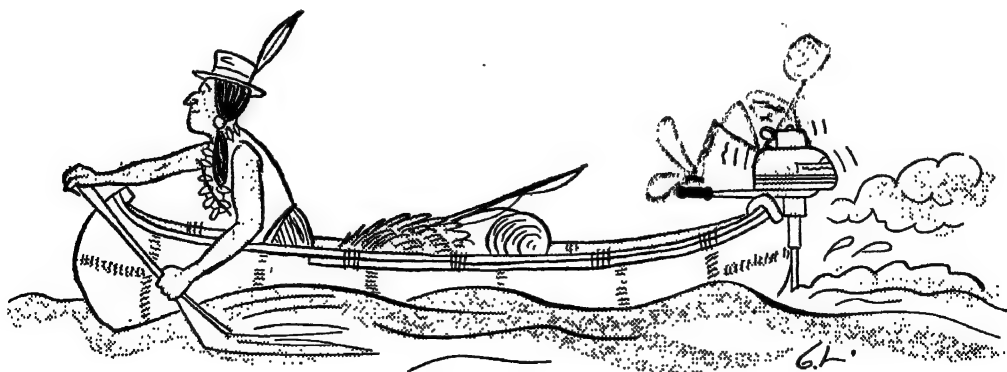
In your search for new characters, *don't copy the old ones!* It won't get you very far—since these strips change some of their characters with every change in story.

### 5. SUBMISSION.

Syndicate editors like to see at least two weeks of running continuity (twelve days) completely drawn. You might attach a rough synopsis of the rest of the story to show how it'll run after the second week. The average length of a continuity is eight weeks, and you should try for an abundance of incident in the synopsis you submit.

Include a self addressed and stamped envelope with each contribution, and don't worry if your report takes time. Remember that there are a few thousand other young artists in the country who are on fire with ideas similar to yours. Remember, too, that you're in for a great many rejections—you're tackling the stiffest art market in the world, a market already overflowing with comic-strips, panels and features by the carload.

Syndicate editors are tough to sell, but you'll probably be trying 'em one of these days. Follow the rules when you do try and don't be too discouraged by rejection slips!



Courtesy Collier's, The National Weekly

Lundberg

(CAPTIONLESS GAG)

OTHER PASTURES

Seasoned magazine cartoonists reap an added revenue from a variety of sources, but the most popular sideline with all of them is advertising. During the past decade the swing to cartoons in advertisements developed into a major trend. Since that time, cartooning has held its own in the ads and threatens to become a permanent fixture in the business. Did I say "threatens"? Cartooning *is* a permanent advertising device!

This comparatively sudden recognition of the value of the art is, however, quite logical. After the one line gag had been established and magazines devoted more space to cartoons, a strange thing happened. Magazine readers were observed (by research scouts, of course!) flipping through the *back* of the book before reading the fiction. Direct questioning revealed that these readers were searching for the cartoons! It followed, then, that since a reader stopped at a certain page to see a cartoon it might be a good idea to include cartoons in the *advertisements themselves!*

Thereafter, advertisements overflowed with the cartoonist's handiwork, business boomed, and the advertising agency shekels poured out into the coffers of the fortunate comic men.

Today, more than ever before, you can sell your wares in the byways of big business. The sale of your art, in many places, will be taboo unless your personal reputation makes for eager buyers. Persistent efforts, however, will find for even the amateur a few "bread and butter" markets who will buy and like his work.

There is only one good rule to learn, when working for

commercial or advertising agencies:

*"Follow the art director's instructions!"*

Art directors are fussy fellows. They're just as proud of their creative ability as you are—and don't you ever forget it! In most cases, they'll ask you to submit a rough pencil idea for a planned spot in their advertisement. If your rough suggestion is approved, you'll be told to finish your drawing in a *certain* technique. Remember that the art director has good reason for this request. In composing his ad, he has specified a certain *type face* for his copy. Your drawing, when finished, must compliment this *type face* and also any other elements of the ad he has included.

Try to visualize what the art director wants. These fair haired boys appreciate an artist who can follow instructions and understand the problems of layout.

Spot drawings, decorative vignettes, quick sketches and humorous spots find a ready market among certain types of magazines. *Collier's*, for instance, is always ready to buy a small funny "spot" cartoon without a caption, and you'll find loads of lesser magazines and trade journals doing the same sort of thing.

*The New Yorker* features "spots," too, and leans toward the decorative, "quick" sketch idea without the gag element included. Drawings from life, done in a direct way and not fussed over, seem to fill the bill. There should be a "quality" to your drawing that smacks of an art approach to this type of work before you try your luck here. (All conclusions arrived at in this paragraph are strictly my own and should not be interpreted to reflect any official statement of *New Yorker* "spot" judgments.)

The "spot" field exists wherever you find the printed word. Your local printer will undoubtedly make use of your talents at some time or other, if you bother to show him just how a cartoon "spot" can enhance a piece of printed matter. Your newspaper, too, may call you in for occasional odd cartooning jobs.

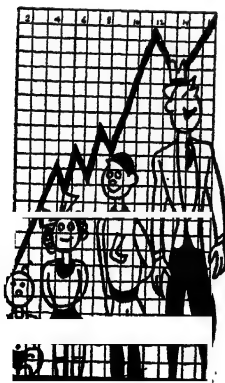
Trade journals have used "spots" for many years and will use

even more as page layouts demand new formats to keep pace with the field. Women's magazines are regular users of "spot" cartoon

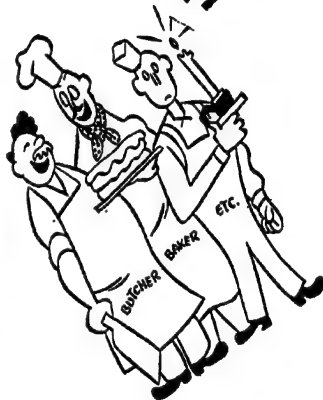


**NEW YORKER "SPOTS" BY SCHUS, ALAIN AND LARIAR**

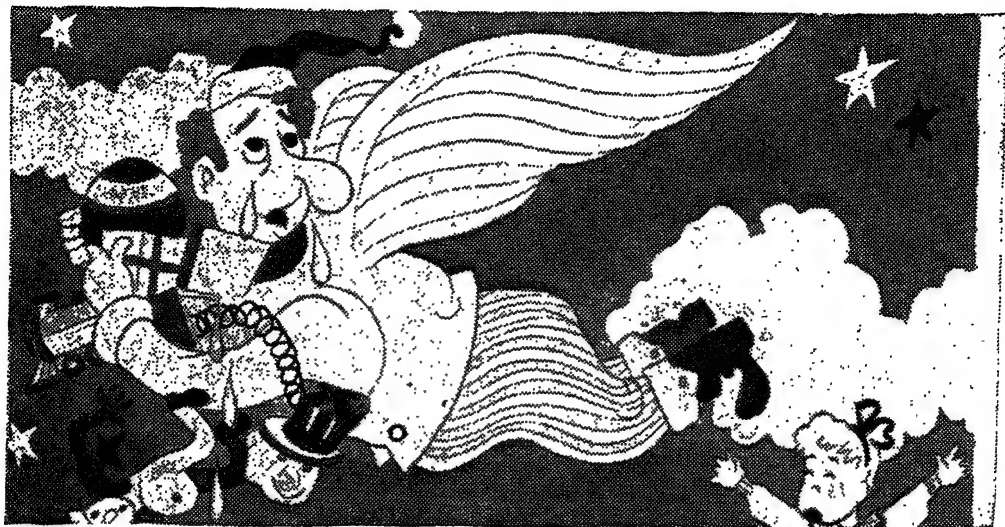
# YOU START AT THE TOP



AND WORK  
YOUR WAY  
DOWN



LARAR



*This Week*



*American Magazine*

"SPOT" ILLUSTRATIONS

*Lariar*

illustrations, but tend to feature "modern" techniques rather than the academic type of cartoonery. These markets are contacted and sold by submitting samples at first. All jobs are given out as assignments—rather like the method in the advertising agencies.

Still another field for the cartoonist is the magazine cartoon illustration market. Every now and then an editor prints an article in the "lighter vein," and chooses to illustrate it with the work of some comic man, rather than use the conventional photographic layout. The big "slicks" are hard to break into for this sort of cartoonery. But trade papers and house organs are always ready to look at the work of the aspiring young cartoonist who seeks an illustrative assignment. This doesn't mean they'll buy immediately! Some editors have their pet cartoonists and sometimes cannot be weaned away from them, despite the fact that the sweating hopeful submits reams of new and sparkling samples.

Rather than spend long hours on a kit of masterpieces, it's sound common sense for the young novice to hammer away at the cartoon markets and put every effort into making each cartoon he publishes outstandingly well drawn. Editors follow the comics as avidly as any reader! If your work shines, its light will hit the eyes of the editor you're seeking. And even if he doesn't call you in for a sudden assignment, he'll at least know your name and signature when the day arrives for you to contact him.

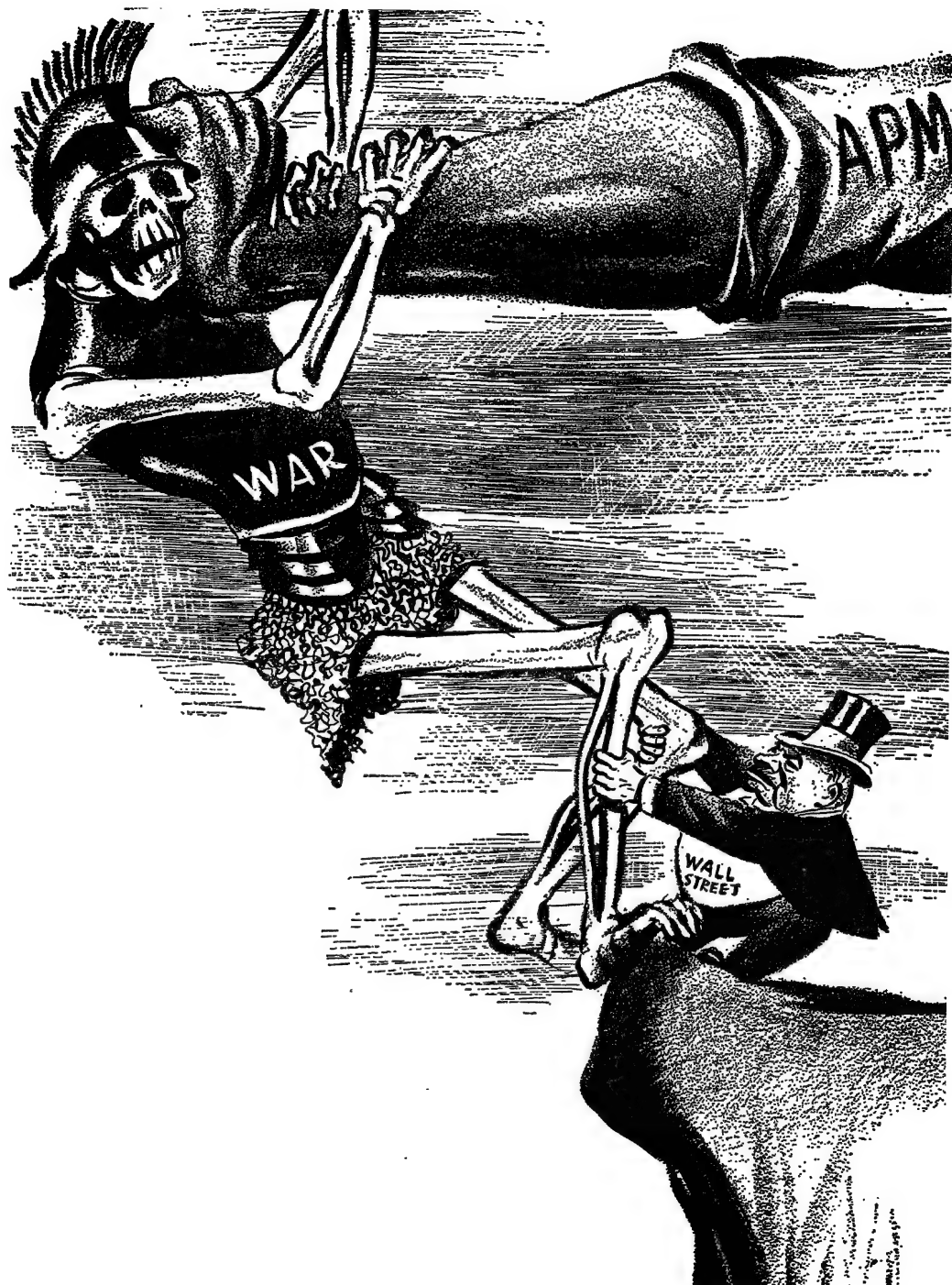
Most art books, instruction books, specialty books in the field seem deliberately to overlook the craft of the political cartoonist. I think this is because very little is known about the methods of merchandising this sort of art work and, too, because the career of each political cartoonist is built out of a variety of personal experience.

Hundreds of artists earn their living as political cartoonists, all over the country. Yet, out of the mass of popular names, very few of these men merit recognition on the basis of art quality. Their drawings, for the most part, stem from the ancient schools of cartooning, abound in archaic devices, symbols, labels and weak pictorial gimmicks.

The road from cartooning leads up into the realm of higher arts. It has produced such immortals as Daumier, Cruikshank, Hogarth, Gavarni and Forain. It has developed such thrilling masters as Gropper, Kirby, Low and Fitzpatrick today. Other great names, too, have labored first at cartooning, before taking further strides into fine arts.

*N. Y. Post***BEWARE GARGANTUA!***Rollin Kirby*





How can the young cartoonist find a job at political cartooning? That's a tough one to answer. Newspaper jobs, these days, cannot be created for new men. Any newspaper running a political cartoonist daily is usually well satisfied with his work. More important than that, managing editors are not expert art connoisseurs. Art work, to most of these busy lads, is a matter of tricks and symbols used only to express an idea. Then again, after a man has worked at political on a daily paper, he becomes a member of the family—and the thought of firing the seasoned hack for the versatile youngster isn't appealing to sentimental newsmen.

If you want to be a political cartoonist, keep drawing your sketches of commentary *daily!* Political cartooning involves a tech-



St. Louis Post-Dispatch

AN OLD REPORTER ON AN ANCIENT BATTLEFIELD



D. R. Fitzpatrick

THE GRANDEUR THAT WAS ROME

nique all its own—and stems from an entirely different source. The young political comic man should ground himself in the classics and dig deep into legendary learning. He should be well schooled in the *backgrounds* of all subjects. Concocting an allegorical political cartoon is just as tough (if not tougher) than creating a saleable gag.

The art background, too, is altogether of a different school. Political cartoonists deal with *heroic* figures, figures that *mean* something! Ideas must be expressed simply and powerfully—and treated with just the right amount of satirical force to punch home the message. Backgrounds must be as simple as possible. The amateur will learn much by clipping the work of all political artists and studying their “*doodles*,” for political cartoonists, too, have perfected their basic forms!

In order to draw politicals, remember that you must have a *point of view* . . . a thorough knowledge of all things political. You must keep well abreast (if not ahead) of the news, and be prepared to pound out a political cartoon at a moment's notice. Of all the cartoon fields, this is probably the most difficult to master. The climb is steep and the average cartoonist has exhausted his creative energies in the daily grind over the drawing board. But the race is to the sturdy. If you keep trying for this career, daily, diligently, unflinchingly, sooner or later a way will be opened for you to unleash your talents!

New worlds are forever opening for the young cartoonist to conquer. Many will find that they have the sort of talent that can be developed in the movies—in animated movies. These hardy souls should be prepared to spend long years of apprenticeship for little reward. The fertile fields of Hollywood are open only to the seasoned veteran animator and gag man. My last view of an animation studio filled me with nausea and gloom, and I'd hesitate to recommend a movie career to any ardent spirit who feels he has some original humor to offer the world. As a gag man, I made many friends in the animation studios in Hollywood—but found also a morass of assorted adolescent

jealousies, politics, and chicanery.

At the root of the problem of animated movie cartoonery is the fact that most of the young workers must be *trained by the studio* and undergo a throwback to the ancient guild system. Interoffice beaurocracy and low wages keep the novice under the studio thumb, subject to the wiles of his immediate supervisors. If you think you're made of enough brass to weather the many years of studio bludgeoning, write these animated studios for application blanks and prepare for the struggles ahead of you. It's a thrilling career, they tell me, once you've reached the top. But don't ever say I didn't warn you about the squirming you'll do on the way up!



P. M. Newspaper

John Groth

"GERMAN WORKERS, WE HAVE NOW ACHIEVED COMPLETE AIR SUPREMACY!"



(INCONGRUITY)

Larier

"I DON'T HEAR NO MORE SWISHING, ED. MAYBE WE GOT BUTTER!"



Courtesy Collier's, The National Weekly

Beaven

(HUMAN INTEREST)

"HOW CAN I REACH THE HEART OF A MAN WHO GETS INDIGESTION FROM EVERYTHING HE EATS?"



Courtesy Collier's, The National Weekly

Gerard

(HUMAN INTEREST INCONGRUITY)

"WILL YOU SEE WHO THAT IS, ELLA? MR. CARTWRIGHT ALWAYS READS THE TRIBUNE."

TO MARKET, TO MARKET!

Throughout the country, in every section, at every turn, there are markets for the young cartoonist. It is through these magazines, Trade Journals, House Organs, Religious Publications, that the beginner will earn his first money and enjoy the thrill of seeing his work in print.

In easy stages, by perfecting his technique in these smaller markets, the amateur will rise, finally, to such magazines as *The Saturday Evening Post*, *Collier's*, *The New Yorker*, *The American*, *Country Gentleman*—and a host of others. These are the final goal for the cartoonist—and from these springboards he can graduate into the comic strip, commercial cartooning, the movies, and the big money of the advertising agencies.

It is well to remember, even in the biggest markets in the country, that the *gag idea* is quite as important as the finished drawing. Many of the really big periodicals will accept almost amateurish art work, if they like the gag well enough. The amateur artist has only to flip the pages of any well known magazine to convince himself.

In earlier chapters I have told you how to assemble a “batch” of gags and make them ready for submission. When you have gathered about one hundred “roughs”—and feel that the business of gagging has been mastered, you will be ready for your first round in cartooning. You will then ask yourself: “Where can I send ’em?”

The easiest of all markets to sell is the “specialty” magazine. Hundreds of these Trade Journals are published every month. You can pick a magazine that features the outdoors, for a starter. Select



all the gags fitting this subject, and mail them, with a letter, to the editor of the magazine.

The letter is important. In this letter, you will ask the editor to favor you by looking over your handiwork. You will query him about the price he pays—and also the method of payment.

Many magazines pay on acceptance. This means that you will receive your check as soon as your finished drawing is received and okeyed.

Others pay on publication, or after publication. In such cases you will have to wait until your drawing *appears* in the magazine before expecting your check. It has been my experience that the "Acceptance" procedure indicates a sound magazine financially. I've never had to sue for collection in this type of deal. However, a great many of the other type also pay their bills, and have set the date of payment ahead only for book-keeping reasons. The beginner cannot afford to be fussy. Try them all.

A good magazine "reports" (returns) your drawings within ten days after receipt of them. It is wise to ask the editor whether he wants return postage for your drawings, before you submit to him. Understaffed publications will often lose batches of material, unless the stamps are enclosed with the contribution.

The scale of payment from Trade Journals may vary. You can expect as little as two dollars from some—and as much as thirty-five from others. The average price is about ten dollars, for a drawing about the size of a *Collier's* cartoon.

I have found, in a great many cases, that the inclusion of a sample of my work has helped bring home the bacon from Trade Journal trade. The amateur will find it wise (if he has reproductions of his work) to include a few as proof of his abilities. Rough sketches aren't always done well enough to show what the finished art work will look like.

After you have received your batch from a Trade Journal, a system of personal book-keeping should be devised so that it will be





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(HUMAN INTEREST)

"LOOK—HE EVEN HASN'T GOT HAIR LIKE HIS FATHER HASN'T!"

impossible for you to resubmit any of the sketches the editor has already seen. An ordinary five and ten cent store ledger will fill the bill. Make sure to number each sketch and include the gag line in your written record. This is an infallible system for checking your stock.

Here is a list of the major cartoon markets—in the order of their importance to the beginner. All of these markets pay you on acceptance (shortly after delivery of the finished drawing)—unless otherwise indicated:

#### COLLIER'S

250 Park Avenue  
New York City

This is the biggest free lance cartooning market in the world—and the best paying, after you've crashed the gates and *Collier's* wants you there. To the *Collier's* offices every Wednesday and Thursday comes the small army of regular contributors—loaded down with sketches and optimistic about the weekly target practice. You'll start at \$30 here. Look for a raise only after recognition as a steady contributor, often published.

The editorial board meets on Fridays, buys about twenty gag drawings each week. *Collier's* has taboos, and you should study the current issues carefully to understand the sort of gag that sells here. Young talent is always given a chance by Art Editor Chessman and an art standard has been established that doesn't exclude the ambitious beginner. *Collier's* will promote its own features, when audience reaction is good. Series drawings such as Larry Reynold's "Butch," Jay Irving's cops and Reamer Keller's hillbillies are run regularly.

#### AMERICAN

250 Park Avenue  
New York City

This is second on the list because Gurney Williams weeds through the chaff each week to select choice plums for this magazine, too. (At the same time, and in the same place.) Read the *American* and you'll see immediately how it differs from *Collier's* in humorous material. *American* gags are human interest items, for the most part—with a down-to-earthish appeal. Action and slapstick situations are saleable up here, too. Payment starts at \$30—and goes up according to your sales appeal.

#### THE SATURDAY EVENING POST

Curtis Bld'g—Independence Square  
Philadelphia, Pennsylvania

Douglas Borgsted, the only cartoonist cartoon editor of a big market magazine, stepped up from the free-lance ranks to the important post he now holds. Professionals are pleased with Doug's editorship—secretly hope other markets ape the *Saturday Evening Post* by installing cartoonist editorial "weeders." (All cartoonists think that they alone can judge good humor. All cartoonists err in this. Only a rare bird can survey so many ideas with sufficient objectivity.)

Doug is in New York (at 60 East 42 Street) on Wednesday mornings to examine the handiwork of the New York mob. You can get lightning reaction through the mails, however.

*Saturday Evening Post* comics are a mixture of all types—follow no formularized selection process. You must be able to do a good drawing here, and no fooling! Payment starts at \$30—and goes onward and upward with your sales.

#### THE NEW YORKER

25 West 43 Street  
New York City

Highbrow, sophisticate, the tops, the peak, pinnacle, top-gallant, supreme of all supremes for the cartoonist, *The New Yorker* is the fussiest, choosiest market in the free-lance world. Once within its pearly portals, other markets will set up a clamor for your work. Advertising agencies will vie for your favors. Your name will boom. Nobody knows the direct way to the hearts of the hard boiled group who pick and choose contributions at their Thursday art meetings.

Your submission will be gratefully accepted here, provided that you are willing to

forego the simple pleasure of drawing your own version of your humorous masterpiece. Gags are bought from the free-lance comic men, farmed out to the regular *New Yorker* artists to finish. The pay, however, for your juicy morsel is high and prompt.

*New Yorker* buys all sorts of material. Careful study of its pages will give you the clue and earn you from twenty dollars upward per gag accepted. Drawings are started at \$30 and go up and up and still higher, on the same basis as *Collier's* or *Saturday Evening Post*. Hit the target regularly in this market, son, and your future's assured.

#### LIBERTY

122 East 42 Street

New York City

*Liberty* has entered the big market ranks, but pays all contributors a flat rate of \$20. This magazine, like many others, has its buying sprees—loads up with many cartoons in one purchase . . . and you can never be quite sure when these buying orgies occur. Big-named professionals and struggling novices appear on *Liberty's* pages side by side. You'll need to read the book for a while to know just what they want. Submit your work and prepare to wait a while for a report, for the buying system doesn't work on regular schedule here.

#### THIS WEEK

Greybar Building

New York City

Art Editor O'Connell presides at this widely circulated Sunday newspaper supplement. Formerly operating under a system similar to *Liberty's*, *This Week* has now changed for the better, promises weekly conferences and higher pay. The price (at this writing) is to be \$50 for acceptable comics. Mrs. Meloney, the editor of this colorful magazine, seems to favor the human-interest situation, though all sorts of gag-types are used. They use about five cartoons in each issue, and pay a few weeks after acceptance.

#### KING FEATURES SYNDICATE

235 East 45 Street

New York City

This market buys twelve cartoons each week and releases them through the *King Features Syndicate* to the largest reading public in the country. Editor McLearn buys here and seems to favor army situations currently, although all types of gag material are used. The price is now \$20 to all comers, and the

payment is quick as a flash. Pen and ink—with Ben-Day is the accepted style.

#### ESQUIRE

919 N. Michigan Avenue

Chicago, Ill.

*Esquire* buys more cartoons per issue than any other monthly in the field. Recently opened to the rank and file, the policy indicates a steady flow of new names will decorate these pages from now on. The small cartoons (one-quarter page) pay but \$12.50, whether the gag is handed you by the editors or you supply it yourself. The full page rate ranges from \$15 upwards in black and white—while the color drawings bring more.

Pioneer in color reproduction, *Esquire* has done much to popularize this type of drawing, still features much color in its pages.

New York office for this publication is at 366 Madison Avenue, where Sid Carroll thumbs through countless contributions and sends his choice out to Chicago. Payment here is very prompt. If you're liked, you may get many drawings per issue to make up for the low revenue.

#### CLICK

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*Click* is the best paying photo-magazine market, and features its cartoons in every issue. J. W. Flynn makes a trip to New York every other Wednesday to garner the current crop of belly-laughs from the New York merchants. (MLA office is at 551 Fifth Avenue.) Look for steady improvement in this best-selling magazine—it has grown by leaps and bounds since it first hit the news stands, and continues to improve with each appearance. *Click* buys all sorts of humor, but seems to favor the slapstick, the sexy gag and the human interest items. Payment starts at \$30 for black and whites. More for color. You're paid on acceptance (about three weeks).

#### COLLEGE HUMOR

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Ned Pines and Robert Pines, editors here, have changed this national stand-by considerably in the last few years. It appears about four times a year now, and is patterned after the photo-mags, featuring half-page or full-page comics, but not too many of them. *College Life*, and *Co-ed* appear as alternate titles. You'll sell tempered sex gags here along with the usual slapstick merchandise.

Occasionally a pun will break into print, too. Payment is \$15. Immediately.

**COUNTRY GENTLEMAN**

Independence Square

Philadelphia, Pennsylvania

Editor Nicholson examines all contributions for his "*Chaff*" page and reports promptly to all comers. Don't let the name

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## THE "BREAD AND BUTTER MARKETS"

Here follows a list of the smaller markets, where all cartoonists meet on an equal footing and where most amateurs must begin their careers. Persistent and concentrated contributing to these journals will usually yield a fair income and a good average of work for the time involved in soliciting these editors. I've included only those magazines that pay five dollars or over. It's bad business, in professional cartooning, to work for less than this paltry sum and *better* business to hold out for at least ten bucks per masterpiece.

However, in the case of the hungry amateur, let yourself be guided by your own scruples. Money or not, you'll get a world of good and valuable experience by grubbing among these magazines. Try all your experiments on 'em, so that when you're ready for the fatter checks, you will have mastered your own technique!

**AMERICAN BOY**—New Center Building—Detroit, Mich.

Franklin Reck is the man to contact on humor. He buys a great load of material at one time—usually twice yearly. Contact after Christmas and during the summer. Payment is \$7.50—on acceptance.

**AMERICAN DRUGGIST**—572 Madison Avenue—NYC

One of a long Hearst chain of trade papers. Limited to jokes about druggists, drug stores or scientific angles. Pay is \$10—on acceptance.

**AMERICAN AVIATION**—Earle Building—Washington, DC

Editor C. Shumway buys a couple of drawings every now and then for this publication of the air industry. Anything aeronautical will go here. The pay is five dollars—on acceptance.

**AMERICAN LEGION**—9 Rockefeller Plaza—NYC

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**D A C NEWS**—Detroit Athletic Club—Detroit, Mich.

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**AVIATION—330 W. 42 St—NYC**

One of the McGraw Hill chain of trade journals, buying aviation material once in a while. Payment on publication.

**ARMY LAUGHS—1270 6th Avenue—NYC**

Doughboy monthly. Ken Browne edits, buys occasionally at five bucks a drawing.

**AUTOMOBILE TRADE JOURNAL—56th at Chestnut—Philadelphia, Pa.**

Genial Frank Tighe edits this one and wants automotive jokes with dealer slant. Payment is five dollars. Publication.

**AUTOMOTIVE INDUSTRIES—56th at Chestnut—Philadelphia, Pa.**

Same ownership as above. H. Hosking edits. Accepts gags on the industry at above rates.

**BAKER'S HELPER—330 South Wells Street—Chicago, Ill.**

Victor Marx wants gags about the baking trade. Minimum rates.

**BEST'S INSURANCE NEWS—75 Fulton Street—NYC**

Insurance journal paying five dollars for jokes about the business. Acceptance.

**BOY'S LIFE—2 Park Avenue—NYC**

Boy Scout monthly. Francis Rigney edits and likes boy jokes with a simple angle. Reputed to pay \$15.

**BUSINESS EDUCATION WORLD—270 Madison Ave—NYC**

Cartoons about business pay \$5, on acceptance.

**CAPPER'S FARMER—Capper Bldg.—Topeka, Kansas**

Ray Yarnell wants humor about farms and farming. Pays modestly.

**CARPET TRADE REVIEW—1170 Broadway—NYC**

John Regan edits this manufacturer's and wholesaler's journal. No retail gags. Pay is \$5.

**COAL AGE—330 W. 42nd Street—NYC**

Coal mining gags only. Ten dollars is the rate, on publication.

**COMMUNITY JEWELER—16th at Sansom St.—Philadelphia, Pa.**

One of the nicest editors in the publishing business. (Hi there, Lans!) Lansford King buys a few jewelry gags for the Oneida Community Plate Journal. Too bad he can't buy more. Pays modestly.

**CARTOONING FOR EVERYBODY****CONSTRUCTION METHODS—330 W. 42 Street—NYC**

Editor is Tomlin. Subject is construction. Pays ten bucks on publication.

**DELL CRIME MAGAZINES—149 Madison Ave.—NYC**

Hugh Yayne buys for these books and pays \$7.50 for criminals, detectives and such.

**DEPARTMENT STORE ECONOMIST—1 Pershing Square—NYC**

Chilton magazine. Department store subjects pay five dollars.

**EDITOR AND PUBLISHER—Times Building—NYC**

Newspaper trade journal. Mr. Brown pays fifteen dollars for newspaper gags.

**ELK'S MAGAZINE—50 E. 42 Street—NYC**

Coles Phillips buys spasmodically. Pays fifteen dollars for general types of gags—likes slapstick.

**ETUDE—1712 Chestnut Street—Philadelphia, Pa.**

Dr. J. Cooke edits this long hair musician's journal and will pay five dollars for cartoons about music business—orchestras and soloists, etc.

**FAWCETT—Paramount Building—Times Square—NYC**

Rod Reed buys sexy army stuff with a mild angle. Pays ten and fifteen dollars, depending upon size of finished drawing you do for the mag. Quick payment!

**FAWCETT CRIME PUB'S—Paramount Building—NYC**

Crime, crooks, cops and robbers—at five dollars per.

**FIELD AND STREAM—515 Madison Ave.—NYC**

Editor Bush buys all the outdoors in comic form. Fishing, hunting, et al. Five dollars and up.

**FLYING AND POPULAR AVIATION—608 S. Dearborn—Chicago, Ill.**

Max Karant buys aviation in the popular vein. Pay is \$5.

**GAGS—731 Plymouth Court—Chicago, Ill.**

Click's baby brother, pays lesser rates for slapstick humor and mild sex. Editor is C. Rubino. Pays immediately.

**GOLF—52 Vanderbilt Avenue—NYC**

Dick Lauterbach does a swell job of editing and composing this neat little golf magazine, catering to the bugs seven months

out of the year. Payment is fifteen dollars, on publication. Slant seems turning toward gal stuff, with golf angle, of course.

**HOTEL AND RESTAURANT MANAGEMENT**—220 E. 42 Street—NYC

Jerry Dahl pays the usual five dollars for gags about the personnel in a hotel.

**HOUSEHOLD**—Capper Building—Topeka, Kansas

Ellis J. Kuehn edits humor. Buys very few homey gags and pays fifteen dollars to the favored few who sell. Excellent reporting—lightning payment.

**HYGEIA**—535 N. Dearborn Street—Chicago, Ill.

Gags concern medical subjects, pay ten dollars. Dr. M. Fishbein edits.

**JUDGE**—Ambler, Pa.

Newbold Ely strives to carry on the old humor stand-by. He buys rough sketches (in litho or ink) and pays you seven and a half dollars after publication. Likes sexy gags and wild slapstick.

**LIQUOR STORE & DISPENSER**—205 E. 42 Street—NYC

Frank Haring looks, buys liquor distribution gags at five dollars each. No drunks, please.

**MEAT MERCHANDISING**—105 S. 9th Street—St. Louis, Mo.

For butcher boys. Frank Maher pays five bucks.

**MINICAM PHOTOGRAPHY**—22 E. 12th Street—Cincinnati, Ohio

Photo magazine edited by Will Lane. Five dollars for your jokes about cameradicts.

**MOTOR**—572 Madison Avenue—NYC

Another Hearst trade journal. Art editor Adair pays ten iron men per gag. Don't send any gags about the consumer angle.

**MOTOR AGE**—56th at Chestnut Street—Philadelphia, Pa.

Chilton publishes this one, too. W. K. Toboldt pays up to fifteen for gags about garagemen, etc.

**MOTOR WORLD WHOLESALE**—56th at Chestnut Street—Philadelphia, Pa.

Another Chilton, Five dollars and upwards for wholesale trade, edited by J. Laansana.

**OPEN ROAD FOR BOYS**—712 Boylston Ave.—Boston, Mass.

Boy gags. Five dollars.

**OUTDOOR LIFE**—353 4th Avenue—NYC

R. J. Brown buys for this one. Payment up to fifteen for the outdoorsy type of gagging.

**PEEK**—122 E. 42 Street—NYC

Bill Kofoed edits this photo monthly in the current trend. Payment is from seven up to around fifteen for all sorts of material. Likes sex stuff, too. Going ahead by leaps and bounds, Bill! After publication comes pay day.

**POPULAR PHOTOGRAPHY**—608 S. Dearborn—Chicago, Ill.

Photo-phanatical gags pay five dollars per each.

**PROGRESSIVE GROCER**—161 6th Avenue—NYC

Miss A. Michaels, one of the nicest lady editors in the business, buys grocery retail humor for the back of the book and pays ten dollars for your masterpiece. Prompt.

**PROMENADE**—Chrysler Building—NYC

Vince Callahan is the smart lad who edits a chain of hotel slicks under this title—and brings out the swankiest layout and make-up jobs in the smaller journal markets. He'll look at your work once a month (usually first of the month) and pay you fifteen dollars for small drawings—thirty for full pages. A swell showcase for your stuff—if you can hit it! Payment is in a flash!

**RADIO GUIDE**—731 Plymouth Ct.—Chicago, Ill.

Gordon Swarthout edits this weekly best seller in the program field. Uses gags on the subject and some away from the beaten path. Likes all types, though—and pays ten bucks as quick as you can say "Gimmel" A likely future big market.

**RADIO RETAILING**—330 W. 42 Street—NYC

McGraw Hill again. Editor Phillips will pay you about ten smackeroos for your laff—when it appears. Stress the selling angle. (Radio stores, etc.)

**ED REED**—Register and Tribune Syndicate—Des Moines, Iowa

Ed's "Off The Record" panel is still going great guns—and will continue. Ed pays five bucks to most—ten to the favored gagsters in the business. Roughs or typewritten material. Promptly sends you the dough.



ROTARIAN—35 E. Wacker Drive—Chicago, Ill.

Rotary International puts this one out. Business subjects with a male flavor will pay you seven fifty. Editor L. D. Case. Pen and ink preferred.

ROCKEFELLER CENTER MONTHLY—AP Building—Radio City—NYC

Vince Callahan attends to this one, too. See *Promenade*.

SATURDAY REVIEW OF LITERATURE—420 Madison Avenue—NYC

Bookish gags will pay you ten dollars—after publication. N. Cousins gives the “yeah” or “nay.”

SMART—730 Fifth Avenue—NYC

Marion White edits. When last seen, her offer was low. May be in the market now. Check.

SNAP—330 W. 42 Street—NYC

Harry Douglas is the man to contact. Girls—sex—and pictures are the ingredients. Payment is reported at fifteen bucks.

SUCCESSFUL FARMING—Des

Moines, Iowa

Hugh Curtis buys general stuff at ten dollars.

TNT—1450 Broadway—NYC

Snappy new humor and satirical book. Eric Godal edits and pays fifteen dollars, after publication, for specialized stuff and fancied sex humor. Likely a comer. Hope so.

VITALITY NEWS—600 1st National Bank Building—Minneapolis, Minnesota

Flour gags. Mabel Nielsen edits. General Mills sends this to bakers. Expect five dollars on publication.

WHOLESALE SALES MAN—330 W. 42 Street—NYC

McGraw Hill item. For all sales departments of electrical wholesalers. Ten dollars. Publication.

WINE AND LIQUOR RETAILER—200 E. 42 Street—NYC

Liquor trade paper, paying five dollars for gags about the stuff. Five dollars for line drawings. (Black and white.) Editor: L. Schwartz.

YACHTING—205 E. 42 Street—NYC

Heave-ho on the nautical belly laughs for ten salt fish per cartoon. Publication payment.

YANKEE—Dublin, NH

General material, but uses very few comic. Modest pay, I'm told. R. Sagendorph edits.

ZEST—330 West 42 Street—NYC

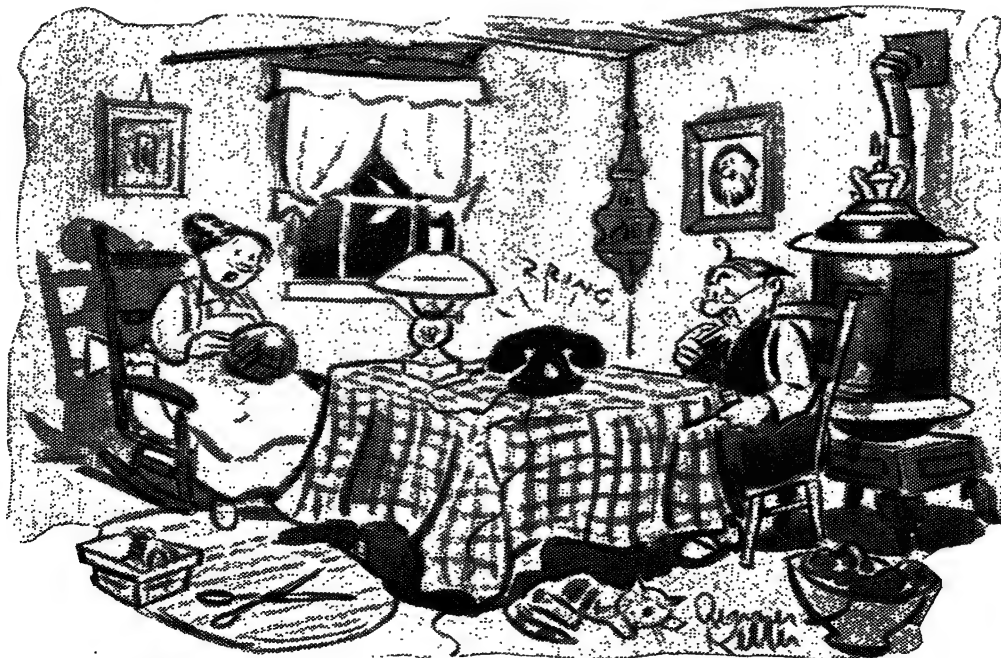
Sex rears its head again, and pays fifteen dollars per drawing. Query.

SWANK—Elite Publishing—Grand Central Bldg.—NYC

Sex, too. Also general stuff. Sundell edits and pays \$5.

GRIN—Elite Publishing—Grand Central Bldg.—NYC

Ditto.



Courtesy Collier's, The National Weekly

Reamer Keller

(INCONGRUITY)

"IT AIN'T NO USE ANSWERING IT, PAW. I JUST FOUND OUT IT'S A FRENCH PHONE."



*The New Yorker*

(INCONGRUITY)

*George Price*

"NOW I WANT TO ASK JUST ONE QUESTION. HAVE YOU EVER SEEN THIS TREE BEFORE?"



GEORGE  
WOLFE

*Courtesy Collier's*

(HUMAN INTEREST INCONGRUITY)

*George Wolfe*

"WERNER, HERE, IS JUST LEARNING THE ROPES—DO YOU MIND IF HE LISTENS WHILE I LAND YOU?"



College Humor

Lariar

(A SEX PUN)

"I PICKED HER UP AT THE JANUARY WHITE SALES!"

## \* LEADING FEATURE SYNDICATES HANDLING CARTOONS AND COMICS

<i>Name</i>	<i>Address</i>	<i>Editor</i>	<i>Manager</i>
The George Matthew Adams Service	444 Madison Ave. N. Y. C.	Jessie A. Sleight	Bruno Pascale
Associated Editors	1340 Connecticut Ave. Washington, D. C.	W. Boyce Morgan	W. Boyce Morgan
Associated Newspapers	247 W. 43rd St. N. Y. C.	Kathleen Caesar	Henry M. Snevily
AP Feature Service	50 Rockefeller Plaza N. Y. C.	M. J. Wing	
Beacon Newspaper Features	Times Bldg. New York	Bert Whitman	Alan Daniels
The Bell Syndicate, Inc.	247 W. 43rd St. N. Y. C.	Kathleen Caesar	Henry M. Snevily
Business News Bureau	Route 7 Huntington, Ind.	Don H. Wimmer	Don H. Wimmer
Century Features Syndicate	Plaza Bldg. Bloomfield, N. J.		Edwin C. Richter
Chicago Times	211 W. Wacker Dr. Chicago, Ill.		Russ Stewart
Chicago Tribune-New York News Syndicate, Inc.	Tribune Tower, Chicago News Bldg., New York		Arthur W. Crawford vice-pres., gen. mgr.
Consolidated News Features, Inc.	247 W. 43rd St. N. Y. C.	Kathleen Caesar	Henry M. Snevily
Crosby Newspaper Syndicate, Inc.	Asheville, N. C.		Abe Crosby
Carlile Crutcher Syndicate	300 W. Liberty St. Louisville, Ky.	Carlile Crutcher	Carlile Crutcher
Dominion News Bureau, Ltd.	455 Craig St., W. Montreal, Canada	W. E. Hopper	W. E. Hopper
Esquire Features, Inc.	919 N. Michigan Ave. Chicago, Ill.	Howard Denby	H. R. Bagwell
Every Week Magazine	1200 W. Third St. Cleveland, O.	Peter Edson	Ralph H. Turner (bus. mgr.)
Feature Sales Syndicate	540 N. Michigan Ave. Chicago, Ill.	A. S. Andereck, Sr.	S. I. Neiman
Federated Press	80 Irving Pl., N. Y. C.	Alexander L. Crosby	Marc Stone
Fox Feature Syndicate, Inc.	480 Lexington Ave. N. Y. C.	Victor S. Fox	Joseph R. Fliesler
General Features Syndicate, Inc.	545 Fifth Ave. N. Y. C.	Oreon Peter Van Thein	Oreon Peter Van Thein
Jones Syndicate, Inc.	1616 Paramount Bldg. N. Y. C.	E. M. Jones	Paul R. Jones
A. A. & M. M. Kelleher	Mayfair Hotel Dallas, Texas	M. M. Kelleher	A. A. Kelleher
King Features Syndicate, Inc.	235 E. 45th St. N. Y. C.	J. V. Connolly, pres., Bradley Kelley, vice-pres.; Ward Greene, Exec. ed.	F. J. Nicht, sales mgr.; Geo. T. Hargreaves, bus. mgr.

\* Courtesy Editor and Publisher.

<i>Name</i>	<i>Address</i>	<i>Editor</i>	<i>Manager</i>
Arthur J. Lafave	2042 E. 4th St. Cleveland, O.	Arthur J. Lafave	Arthur J. Lafave
Ledger Syndicate	Independence Sq. Philadelphia, Pa.	Herve W. Miner	George F. Kearney
Matz Feature Syndicate	523 Weiser St. Reading, Pa.	Ralph S. Matz	R. Stanley Matz
McClure Newspaper Syndicate	75 West St. N. Y. C.		
The McNaught Syndicate, Inc.	Greenwich, Conn.	Robert B. McNitt	Charles V. McAdam
John N. Meissner	1137 Statler Bldg. Boston, Mass.	J. N. Meissner	John N. Meissner
Miller Services, Ltd.	302-3 McKinnon Bldg. Toronto, Canada	Andrew Miller	Andrew Miller
N. C. W. C. Feature Service	1312 Massachusetts Ave., N. W., Washington, D. C.	Burke Walsh	Frank A. Hall
NEA Service, Inc.	1200 W. Third St. Cleveland, O.	Fred S. Ferguson, pres.; Peter Edson, ed.	Herbert W. Walker, gen. mgr.; Ralph H. Turner, bus. mgr.
New York Herald Tribune Syndicate	230 W. 41st St. N. Y. C.	Harry Staton	Harry Staton
New York Post Syndicate	75 West St. N. Y. C.	Ted O. Thackrey	Ted O. Thackrey
Press Alliance, Inc.	227 E. 45th St. N. Y. C.	Francis F. Dobo	Paul Winkler
Publishers Syndicate	30 N. LaSalle St. Chicago, Ill.	Harold H. Anderson	Eugene P. Conley
Rapid Grip and Batten, Ltd.	181-189 Richmond St., W., Toronto, Canada	G. A. MacBain	W. Howard Batten
The Register & Tribune Syndicate	Des Moines, Iowa	Henry P. Martin, Jr.	Henry P. Martin
Star Newspaper Service	80 King St., W. Toronto, Canada	H. Murray Sinclair, sales mgr.	F. P. Hotson
United Feature Syndicate, Inc.	220 E. 42nd St. N. Y. C.	William Laas	George A. Carlin
Watkins Syndicate, Inc.	2738 Merwood Lane, Ardmore, Pa.	Frances M. Kelley	John Elfreth Watkins
Western Newspaper Union	210 S. Desplaines St. Chicago, Ill.	Abe Hurwitz	
Lloyd James Williams	P. O. Box 561, Santa Monica, Calif.	Lloyd James Williams	















